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A WEEKLY JOURNAL

MUSIC AND THE MUSIC GRADUATES

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VOL. LIV.—NO. 2

NEW YORK WEDNESDAY, JANUARY 9, 1907

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34 LUITPOLD STR.,
BERLIN W., December 22, 1906.

The Klindworth-Scharwenka Conservatory celebrated the twenty-fifth anniversary of its founding with two big festival concerts given with the conservatory orchestra and the enlarged school chorus, under the leadership of Director Robert Robitschek. The first concert occurred on Tuesday evening in the large hall of the Philharmonie, when the following program was rendered:

Kaiser March, for full Orchestra and Chorus.....Richard Wagner
Concerto, for Piano and Orchestra.....Xaver Scharwenka
Maestoso, Adagio, Allegro non troppo.
Professor Xaver Scharwenka.
Symphony, for Orchestra, op. 96, in D.....Philipp Scharwenka
Moderato e poi mosso, Molto Allegro, Allegro non tanto.



ROBERT ROBITSCHKE.

avor and the unity of ensemble with which the students played were highly commendable. It was a most excellent performance of the "Kaiser March," and the chorus, too, came in for a good share of the praise heard on all sides.

Xaver Scharwenka, that master musician, is much too rarely heard in public, and his appearance on the platform was the signal for an ovation. He played his C sharp minor concerto with all the mastery that is his own. Technically it was admirably worked out to the smallest detail. His touch was exquisite, his phrasing beautiful and he played with an amount of warmth and abandon that completely carried away the audience of 2,500 people. His success was tremendous, and he was recalled again and again. Then Director Robitschek made a felicitous speech to Xaver Scharwenka, remarking on the inestimable services that he had rendered the institution during the quarter of a century of its existence, and presenting him with an enormous wreath. Moritz Mayer-Mahr, in the name of the faculty, also gave him a souvenir and Countess Schlippenbach presented him with a silver wreath in the name of the pupils.

Philipp Scharwenka's symphony received a splendid reading at the hands of Robitschek and the orchestra. It is a beautiful work, finished in form, interesting in contents and of the highest workmanship. After this, Professor Philipp Scharwenka received an ovation, and he, too, was presented with wreaths and tokens of honor in much the same way as his brother.

The following afternoon, at 4:30, the second festival concert was given in Beethoven Hall, with the same or-

chestra and under the same conductor, when the following program was performed:

Wanderer, FantasySchubert-Liszt
Hedwig Klimek.
Concerto, for Violin (first movement).....Max Bruch
Maximilian Ronis.
Five Three-voice Canons.....Luigi Cherubini
Sung by nine pupils of Anton Stermans.
Concerto, for Violin, in D.....Nikolo Paganini
Isidor Mitnitzky.
Concerto, for Piano, in A.....Franz Liszt
Dr. Adolph Stark.

The playing of these artists shows on what a high artistic plane the work of the Klindworth-Scharwenka Conservatory stands, for it can be truthfully said that they gave far more mature and finished performances than most of the public debutants who concertize here, and who consider themselves ripe for embarking upon their professional career. Miss Hedwig Klimek, a pupil of Anton Foerster, gave an excellent rendering of the "Wanderer Fantasy." Technically, her playing was very certain and her tone was full and sympathetic. Maximilian Ronis, a pupil of Issay Barbas, although only sixteen years old is in reality a full fledged artist. He already has complete mastery of his instrument, he is musical to his finger tips, and he plays with a large amount of healthy sentiment. His performance of the first movement of the second Bruch concerto was distinguished by breadth of tone and loftiness of conception. Isidor Mitnitzky, another Barbas pupil of a pronounced virtuoso nature, gave a dashing performance of the Paganini concerto. This lad already has a big, very fluent technic, a sweet singing tone and a superabundance of temperament. Five three-part canons, by Luigi Cherubini, were sung by nine girls from the class of Anton Stermans. In this kind of singing it is very difficult to keep the intonation perfect, but some of the canons were very well rendered, particularly the last one. The program was brought to a close with a very fine performance of the Liszt A major concerto, by Dr. Adolph Stark, a pupil of Mayer-Mahr. This pianist made an exceptionally big hit and was recalled many times. After the concert a large banquet was given in the small hall of the Philharmonie, at which several hundred persons participated.

The history of the Klindworth-Scharwenka Conservatory during this quarter of a century has been written, in the form of a brochure, by Dr. Hugo Leichtentritt, a member of the faculty, from which I have gleaned a few interesting facts.

When Xaver Scharwenka founded his conservatory in 1881 Berlin was just beginning that musical development which later made it so famous. Scharwenka himself was already celebrated both as a piano virtuoso and a composer; he was also a man of wide acquaintance among musicians, being an intimate friend of Liszt, Wagner, Brahms, Rubinstein and a host of lesser lights, as well as being a man of great general popularity. He was, therefore, just the man to found a new conservatory; it needed a man of his artistic power and prestige, for it was not an easy undertaking, as he had to compete with such big and firmly established institutions as the Royal High School, the Stern Conservatory and Kullak's Academy. The Klindworth Conservatory, which was founded soon after, also became a formidable competitor, but this was later amalgamated with the Scharwenka Conservatory, the two becoming one institution—hence the name, Klindworth-Scharwenka. Scharwenka engaged the best obtainable teachers, and among them were Philipp Scharwenka, Otto Lessmann, Philip Rueffer and Marianne Scharwenka-Stresow, all four of whom are still members of the faculty;

also Emil Sauret, Desirée Artot de Padilla, Anna Lankow, Wilhelm Langhaus, Franz Gunicke, Marie Schmidlein and many others. The school opened with one hundred and one pupils, but it increased to four hundred and three in the next four years, so that larger quarters became necessary. It was removed from Potsdamer strasse, 136, to 31A. Public pupils' concerts were given, at which the assistance of the Philharmonic and the Meyder orchestras were secured. Scharwenka also officiated, together with Joseph Joachim and Franz Wüllner, as conductor of the newly founded Philharmonic concerts. Scharwenka did much to popularize the compositions of Franz Liszt and Richard Wagner. A glance at the programs of those times is interesting. The names of contemporaneous composers most frequently met with are Rubinstein, Goldmark and Raff. Brahms was very little heard. The "lieder" composers most in vogue were Lassen, Jensen, Gade, Erik Meyer-Helmund, Bendel and Zarzycki. Berlioz, Liszt and Wagner were slow in gaining ground.

The Scharwenka Conservatory flourished under its founder from 1881 until 1892; then Xaver Scharwenka, accompanied by his brother Philipp, went to America, and the school was purchased by Dr. Hugo Goldschmidt, who remained its owner and director for a period of thirteen years, until 1905. Goldschmidt engaged the famous lieder singer, Amalie Joachim, wife of the violinist; Dr. Kleefeld, Moritz Mayer-Mahr, Conrad Ansgore, James Kwast, Florian Zajic, Marie Blanc-Peters, Anton Stermans, Jacques van Lier and other teachers of prominence.

Last year Dr. Goldschmidt retired and Robert Robitschek became the director, with Xaver and Philipp Scharwenka as artistic advisers. Robitschek is not only a director of great ability, but an orchestral conductor and composer of importance. A special protégé of the late Anton Dvorák, whose pupil he was, he occupied positions as conductor in Prague and other cities. In 1902, upon the advice of Richard Strauss, he came to Berlin and was engaged as conductor of the Tonkünstler Orchestra. At this time the Klindworth-Scharwenka Conservatory had opened branch schools in the suburbs and Robitschek was chosen as director of these. As he was found to be a man of great pedagogic and administrative ability, he was chosen as the logical successor to Dr. Goldschmidt.

Under Robitschek's short régime several prominent new teachers have been engaged, among them Issay Barbas, the exceptionally successful violin pedagogue; Alberto Jonas, the distinguished Spanish pianist, and Elsa von Grave, his wife; Hugo Kaun, the famous composer; Maria Speet, the great Dutch singing teacher; August Spanuth, the well known former New York critic and pedagogue; E. N. von Reznicek, the Bohemian composer-conductor, and Henry Bickford-Passmore, of San Francisco, who has displayed great ability as a singing teacher and composer. The present quarters of the conservatory are quite inadequate, and thanks to Director Robitschek's energy, a magnificent new building, costing two and a half million marks, will be completed on the 1st of next October.

The Klindworth-Scharwenka Conservatory has always followed high artistic ideals. With the change of administration the institution has taken on a new lease of life, and during the coming years its influence will be much greater than ever.

Marie Barinowa Malmgren scored an immense success at her recital on Saturday, a success all the more significant because she made no bid for popular favor, playing, on the contrary, a very serious program. It comprised Bach's C minor toccata and fugue, in the concert giver's own elaboration; Beethoven's D major sonata, the Schumann F sharp minor sonata, the Brahms-Handel variations, and Liszt's "Mephisto" waltz. Few indeed are the women who possess Marie Barinowa's clearness and penetration of musical vision. She has an unerring instinct for interpretation, and in listening to her, in any composition, one always feels that she is playing the composition just as it should be played, and yet there is a strong individual note in her work. She does not follow in any one's footsteps, but goes her own way. The beauty of her touch, the limpid clearness of her technic, the warmth of her delivery, combined with a thoroughly musical and artistic conception, made her Beethoven a thing of joy, while the beautiful Schumann sonata became under her hands a glorious poem. In the Brahms variations on a theme by Handel, a piece that can be made very tedious, she held our attention from the first to the last note. The "Mephisto" waltz is a work justly shunned by women; it requires diabolical mental power and a wide variety of rhythms and accents, and it is little wonder that Madame Barinowa's



XAVER SCHARWENKA.



PHILIPP SCHARWENKA.

magnificent performance of it called down a veritable and seemingly endless storm of applause. Marie Barinowa is a great artist—an artist who combines the highest technical attainments with the best and broadest musicianly qualities.

Beethoven's Eighth and Ninth symphonies formed the musical menu offered at the extra Philharmonic concert, given on Monday by the Concert Direction Hermann Wolff, with Nikisch and the Philharmonic Orchestra, in commemoration of the composer's birthday. The lovely eighth is the merriest, sunniest of the Beethoven symphonies, and it formed a happy contrast to the mighty "Ninth," which followed. Both were admirably performed. In the finale of the "Ninth" the Philharmonic Chorus assisted. The soloists were Jeannette Grumbacher-de Jong, Maria Philippi, George Hamlin and Thomas Denys. The chorus, as usual, was wonderful, and their superb singing made the soloists sound weak, although they did very creditable work. The performance of the "Ninth" symphony under Nikisch is always an event of great importance, and the ovation which the eminent conductor received was well earned.

The young Polish conductor, Gregor Fitelberg, gave a Richard Strauss evening, with the assistance of the Philharmonic Orchestra, at the Philharmonie, on Thursday, when Strauss' early tone-poem, "Macbeth," and the symphony, "Domestica," were rendered. Fitelberg will give a second Strauss concert in February, when he will have the assistance of Strauss himself, and his wife, Pauline Strauss-de Ahna. Fitelberg, a gifted young man of about twenty-six years of age, is a great admirer of Strauss, and his reading shows that he has been a conscientious student of the scores. The spirit was generally penetrating, and he led the orchestra with a firm and sure hand. The difference between "Macbeth" and the "Domestica" is naturally very marked. "Macbeth," one of Strauss' earlier works, although not as important as "Tod und Verklärung," is a composition that offers much of interest, and it is strange that it is so little played in these days of Strauss popularity. There can be no doubt that the composer has passed the zenith of his powers. "Tod und Verklärung," "Also Sprach Zarathustra," "Heldenleben," "Till Eulenspiegel," and "Don Quixote" form the high water marks in his symphonic creations. The symphony "Domestica," after repeated hearings, does not satisfy in the same degree; the thematic material, and, above all, the subject itself, is out of proportion to the technical means employed. The large hall of the Philharmonie was comfortably filled last evening and the young Polish conductor was cordially received.

Marguerite Melville is one of the most refined, musicianly, legitimate, satisfying women pianists before the public. Since she has studied with Leschetizky and given her attention chiefly to the virtuoso side of her art, she has gained and broadened to a remarkable degree in every way. She was heard last evening at her recital in Beethoven Hall in Beethoven's C minor sonata, op. 111, Schumann's "Davidsbündler-Tänze," Brahms' ballade, op. 10, and rhapsody, op. 79, and three Chopin numbers, nocturne, op. 37; mazurka, op. 41, and the B minor scherzo. In the wonderful arietta and variations of the Beethoven sonata there were a touch of devotion and a simple grandeur that went to the heart. In the "Davidsbündler-Tänze" the young American displayed a wide variety of tonal color and expression; to each of the eighteen movements she lent an individual charm. Being a great admirer of Brahms, as was to be expected, she gave an admirable reading of the ballade and the rhapsody. That she also has lyric qualities and a beautiful singing tone was also demonstrated in her Chopin playing. All in all, this young American composer is a pianist to be reckoned with; one who will never fail to give joy to true music lovers. She was most enthusiastically applauded.

The Stern Conservatory gave a d'Albert concert in the large hall of the Philharmonie on the same evening. Eugen d'Albert led the conservatory orchestra in his overture to the "Improvisator," in his two concertos in B minor and E major, and in four songs for soprano and orchestra. Professor Holländer himself led the violins and his principal teacher, Professor Grünberg, sat beside him at the first desk. The songs were sung by Hermine d'Albert. The first concerto, in B minor, was played by Edwin Fischer, and the second, in E major, by Elisabeth Bokemeyer, both pupils of Prof. Martin Krause, the head of the piano department of the conservatory. Fräulein Bokemeyer was also heard in d'Albert's piano suite, in D minor.

Eugen d'Albert, as a pianist, has an enormous drawing power, but not as a composer; hence it came about that the large hall of the Philharmonie was only partially filled. Fräulein Bokemeyer gave a splendid performance of the suite and the E major concerto. This young lady already possesses a big virtuoso technic, a full singing tone, "Gestaltungskraft," and a large fund of temperament. Edwin Fischer also gave a fine rendering of the B minor concerto, but this concerto does not offer the soloist as much opportunity for display as the E major. One of the best things d'Albert has written is his piano suite.

As an opera composer, d'Albert is somewhat in vogue just at present, but the verdict of posterity on this artist will unquestionably be: "Eugen d'Albert, a great piano virtuoso who also composed." His music lacks the vitality and the ring of sincerity to ensure it long life. It also lacks individuality, and the influence of Liszt and Brahms is altogether too marked in it.

The fifth symphony concert of the Royal Orchestra, under Weingartner, brought a Beethoven program, consisting of the "Coriolan" and "Leonore III" overtures, the "Pastoral" symphony and the C minor concerto. Weingartner was in excellent form, and gave an admirable rendering of these classics. The honors of the evening, however, were carried off by the soloist, Ferruccio Busoni, who

gave a magnificent performance of the C minor concerto. Technically, this work is, in his hands, mere child's play; he concentrated on the interpretation and gave a reading of the work that was remarkable for depth and penetration. His playing was quite free from all virtuoso allures, and one could see that he felt the music deeply. His tone was, as ever, extraordinarily full and singing, and the keynote of his whole performance was one of conviction. His success was tremendous.

My assistant, Miss Haring, writes of the following concerts: "Gertrude Fischer-Maretski was heard to special advantage in folk songs by Erk, in a revised form and a group by Reimann, on Wednesday, at Bechstein Hall. She also sang several other songs by Reger, Taubert, Tusenbrock, and Catharina van Rennes. She has a fine alto voice and uses it with intelligence and discretion. It is also a very pleasing voice, although some of the notes in the upper register are inclined to be thin; the lower notes, however, are liquid, melting, beautiful. Corinne Coryn, violinist, played Bach's A major sonata and the Joachim variations. She plays with great earnestness of purpose and with exceeding care, and has a neat technic and a pretty, smooth tone. She is a little lacking in temperament, and quite so in individuality of style, but there is plenty of time for improvement in these respects, Miss Coryn being apparently still very young, and there is considerable promise for higher attainments in the future."

"In Beethoven Hall, on the same evening, Ludwig Hess,

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The American pianist, William A. Becker, who is already well known here, concertised on the same evening in Beethoven Hall. Becker is a great technician, but, by reason of his "Vortrag," he also appears successfully as a thinking artist. The great applause which he received in pieces by Schumann and Chopin was fully justified.—W. Altmann in the National Zeitung, Berlin, November 27, 1906.

In Becker's conception there were flashes of genius. He is one of the virtuosos of grand style.—M. Marbach, in the Vossische Zeitung, Berlin, November 23, 1906.

An uncommonly refined and sympathetic artist with an unusual warmth and expression. He has a beautiful singing tone, and his technic is thoroughly mastered.—Vienna Tageblatt, December 3, 1905. L. Karpath.

An artist of great ability indeed, combining feeling and intelligence.—Munich Allgemeine Zeitung, December 15, 1905. Dr. Theodore Kroyer.

A splendid artist. He played the Beethoven-Waldstein Sonata with deep feeling and brilliant technic. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, January 12, 1906.

His tone is unusually velvety also in the most powerful utterances, and his technic of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Lessman's Musik Zeitung, Berlin, January 19, 1906.

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tenor, and Carl Friedberg, pianist, concertized. Mr. Hess is extraordinarily well equipped by nature and by his acquired art for the concert platform. In his interpretations, not only does he throw himself completely into the spirit of the composition, but with his fund of magnetism he draws his audience with him. He had a great reception, and quite deservedly so. Mr. Friedberg modestly forebore from appearing alone, except in four short compositions from his own pen. His other selections were Max Reger's introduction, passacaglia and fugue, and a set of variations, in B flat minor, by W. Lampe, both works for two pianos, in which he was assisted by Elly Ney. Both artists played very well, and the Reger work is decidedly interesting; than the Lampe number, however, a happier choice might have been made, these variations being far too long and seemed to me to be quite lacking in melodic invention. Mr. Friedberg was many times recalled after his performance of his own works. He plays with much lightness and beauty of touch, and his style is distinguished by refinement and delicacy."

Hugo Kaun gave a musicale at his house on Saturday afternoon, when some of his more advanced pupils were heard in compositions of their own. William Morse Rummel, son of Mrs. Franz Rummel, played the andante and rondo from his piano sonata and a cycle of six pieces entitled "Six Vikingnaes Nature Studies." Mr. Rummel was inspired to write these studies by the natural beauties of Vikingnaes, on the coast of Norway, where he spent the last summer vacation. Evidently Mr. Rummel is a great lover and observer of nature, and in these studies he has put on paper some vivid impressions. His thoughts are clothed in characteristic, often weird harmonies, and although he inclines more to the tempestuous mode of expression, his great talent is revealed in them all. Technically they are difficult, but they were very well played by the author himself.

Odin Renning, a young Norwegian-American, from Milwaukee, Wis., was next heard in a very good scherzo. Mr. Renning has ideas, and he is beginning to learn how to express them. He has been with Kaun since October only and has made great strides in composition during this time.

Then Francis Hendricks, a native of Denver, Col., played four preludes of his own for piano. Hendricks has a strong lyric vein and his pieces are pleasing and grateful, both melodically and harmonically. His thoughts flow easily and naturally. That he is considerably influenced by

Chopin is natural in one of his predilections, and it is a good sign, anyhow, in these days.

Rummel, Renning and Hendricks are all piano pupils of Godowsky, and Rummel and Hendricks will embark upon a virtuoso career. They are already formidable young pianists.

A string quartet in G minor by Franz Bothe, a German pupil of Kaun, revealed considerable originality and a high degree of workmanship, the triple fugue in the first movement is very skillfully done. The scherzo, too, offers much of interest, especially the melodious trio. The finale is in the form of variations on an original theme; the theme is good and many of the variations are characteristic, but the movement is much too long. The work was played by the brothers Fritz, Alfred and Franz Borisch, members of the Royal Orchestra, and Robert Reske.

A series of songs by Wilhelm Berger and Kaun were sung by Glenn Friermood, who, considering that he has been in this country three months only, did remarkably well with the German pronunciation. He also sang with an agreeable voice, with a great deal of intelligence and expression. The accompaniments were played by Hugo Kaun himself. It was a very interesting musicale, and although the songs by Kaun made us feel what a vast distance still separates the master from his pupils, still it was evident that the four young men whose compositions we heard are extremely gifted youths and that they are doing splendid work with Kaun.

Among those present were the critics Otto Taubmann, of the *Börsen Courier*; Paul Ertel, of the *Lokal Anzeiger*; Paul Schwens, of the *Allgemeine Musik-Zeitung*, and August Spannuth, of the *New York Staats-Zeitung*. Also Professor Burgess, Mrs. Franz Rummel, Georg Ferguson, Mrs. Hensenberg, Mr. and Mrs. Kirk Towns, Mrs. Spannuth, Richard Kaun and many others.

The Philharmonie, Germany's greatest concert establishment, has now become the sole property of S. Landecker. Lilli Sacerdoti, the widow of Ludovico Sacerdoti, who built the Philharmonie, has sold her share of the establishment to Landecker. She will remain in the sumptuous home which her husband built for her, but even this has become the property of Director Landecker, Frau Sacerdoti having sold her entire interest in the building.

Richard Strauss was a candidate for a seat in the Senate of the Berlin Royal Academy of Arts, but he failed to be elected. Curiously enough, the painters and sculptors all

voted for him, but the musicians, among others, Max Bruch, Joseph Joachim, Engel Humperdinck and Friedrich Gernsheim voted against him to a man. That such conservative musicians would not tolerate a Strauss in their midst must have been anticipated, and yet the affair has caused a lot of comment here. Strauss among these men would have proved a veritable "Hecht im Karpfen-Teich."

The Weimar Opera House has been destroyed by fire. In this venerable building the little city of the muse has lost the most interesting souvenir of its classic period, for within the Opera walls Goethe and Schiller wrought, and here their works were nearly all brought out for the first time. Franz Liszt was conductor from 1847 to 1861, and on August 28, 1850, the first performance of "Lohengrin" occurred under Liszt's baton. Here, too, Intendant Franz Dingelstedt first staged those memorable Shakespeare productions that later became so famous. The Intendants von Loën and Bronsart von Schellendorf kept up the traditions of the house. Here, too, at Christmas, 1893, Humperdinck's "Hänsel und Gretel" was first performed.

Weimar is building a big, new, modern theater just behind the old one, and as it will be finished next summer, the Weimar artists will not be long without a home, but the loss of that classic memento of the days of Goethe and Schiller must sadden the heart of every lover of the sublime.

Pepito Arriolo, the eight year old Spanish wonder child, recently played in Baden-Baden before the Grand Duke and Grand Duchess. The little fellow created a furore and was warmly complimented by His Royal Highness. He is making rapid strides in his art under the guidance of Alberto Jonás.

Two other pupils of Jonás, Carl Beutel and Alfred Calzin, both Americans, will make their debut here in the spring, Calzin with the Philharmonic Orchestra and Beutel in recital. I recently heard the two young men play and can safely predict for them success. Both very gifted by nature, they have been thoroughly trained and are in possession of technic, tone, temperament, repertory and all the qualities that go to make successful artists. What they now need is experience on the concert platform.

The letters of Johannes Brahms will soon be published in Vienna by the Brahms Society. These letters of the great composer to his personal friends, with some of whom (for instance, Joachim) he corresponded during a period of



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more than forty years, will be found highly interesting. First will be published the correspondence between Heinrich and Elisabeth von Herzogenberg. These will be edited by Max Kalbeck, the Vienna Brahms enthusiast and biographer. Brahms was once on the point of destroying this correspondence, and in the introduction Kalbeck explains how it came to be saved. The Von Herzogenbergs lived first in Vienna and later in Leipzig and were intimate friends of the composer. They were very musical, Von Herzogenberg himself being a great student of Bach, and it was he who founded the Bach Verein at Leipzig in 1875, in which his wife also took a great active interest. It was Herr von Herzogenberg who reconciled Brahms with Leipzig, which city had treated him very badly in 1869.

Irene Sanden, the charming barefooted dancer, recently gave a highly successful matinee at the West Side Opera, when she danced to the strains of Chopin, Boccherini, Rameau, Bizet and Strauss. Miss Sanden is a trained musician, having studied the piano for a number of years with a view to becoming a concert performer, and her musical education stands her in good stead in her dancing, which is not of the ordinary kind, but rather a series of plastic and fantastic living pictures and movements which are always in characteristic harmony with the music. This is greatly varied in its scope and Miss Sanden's conception of the Chopin "Funeral March," the minuet by Rameau, Weber's "Invitation to the Dance," and a number of Chopin mazurkas, gave her ample opportunity to display her versatility.

Gustav Mahler has just finished his seventh symphony, the premiere of which will take place at a concert of the Tonkünstler Verein next fall.

What is Richard Strauss coming to? His latest composition, a "Badenchor," calls for three choruses and two orchestras. It will probably be first produced early in February by the Lehrer Gesangverein of Dresden, under the direction of Friedrich Brandes.

ARTHUR M. ABELL

The complete concert and opera list of the week was as follows:

SATURDAY, DECEMBER 15.

Beethoven Hall—Luise Geller-Wolter, vocal.
Bechstein Hall—Evelyn Suart, piano.
Mozart Hall—Marie Barinowa-Malmgren, piano.
Singakademie—Erna Schulz, violin; Marie M. von Gelder, vocal, with Philharmonic Orchestra.
Royal Opera—"Salome."
Comic Opera—"Pariser Leben."
West Side Opera—"Der Zigeunerbaron."
Lortzing Opera—"Die Fledermaus."

SUNDAY, DECEMBER 16.

Philharmonie (matinee)—Nikisch Philharmonic (extra concert).
Philharmonie—Philharmonic "Pop."
Royal Opera—"Carmen."
Comic Opera—"Pariser Leben."
West Side Opera—"Schmetterling."
Lortzing Opera—"Daughter of the Regiment."

MONDAY, DECEMBER 17.

Beethoven Hall—Dr. Alfred Hassler, vocal.
Cathedral—Christmas concert, assisted by Tilly Koenen, Magda von Dulong, Prof. Kawerau.
Philharmonie—Nikisch Philharmonic, extra concert; soloists, J. Grumbacher-de Jong, M. Philippi, George Hamlin, Th. Denys.
Singakademie—Elsa von Roggenbucke-Mailberg.
Royal Opera—"Die Meistersinger."
Comic Opera—"Carmen."
West Side Opera—"Undine."
Lortzing Opera—"Der Wildschütz."

TUESDAY, DECEMBER 18.

Beethoven Hall—Therese and Artur Schnabel.
Bechstein Hall—Leo Gollanin, vocal.
Royal High School—Charity concert.
Philharmonie—Klindworth-Scharwenka Conservatory concert, to celebrate its twenty-five years' existence; soloist, Prof. Xaver Scharwenka.
Philharmonie (small hall)—Charity concert.
Singakademie—Severin Eisenberger, piano.
Royal Opera—"Marriage of Figaro."
Comic Opera—"Pariser Leben."
West Side Opera—"Schützenlied."
Lortzing Opera—"Der Waffenschmied."

WEDNESDAY, DECEMBER 19.

Beethoven Hall (afternoon)—Klindworth-Scharwenka Conservatory concert.

Beethoven Hall—Ludwig Hess, Carl Friedberg.
Bechstein Hall—Gertrud Fischer-Maretzki, vocal; Corinne Coryn, violin.
Garrison Church—Christmas concert.
Philharmonie—Philharmonic "Pop."
Singakademie—Elisabeth Schumann, vocal.
Royal Opera—"Salome."
Comic Opera—"Lakmé."
West Side Opera—"The Magic Flute."
Lortzing Opera—"Zar und Zimmermann."

THURSDAY, DECEMBER 20.

Beethoven Hall—Otto Werth, vocal, assisted by Bruno Hinze-Reinhold.
Bechstein Hall—Lonny Epstein, piano.
Philharmonie—Gregor Fitelberg, with Philharmonic Orchestra, Strauss evening.
Philharmonie—Eugen d'Albert.
Singakademie—Herbert Fryer, piano.
Royal Opera—"Lohengrin."
Comic Opera—"Pariser Leben."
West Side Opera—"Die Fledermaus."
Lortzing Opera—"Daughter of the Regiment."

FRIDAY, DECEMBER 21.

Beethoven Hall—Margaret Melville, piano.
Bechstein Hall—Arthur Reinhold, piano.
Royal Opera—Weingartner Symphony concert; soloist, Ferruccio Busoni.
Comic Opera—"Hoffmann's Erzählungen."
Lortzing Opera—"The Troubadour."

Grieg to Visit Munich.

Edvard Grieg has accepted the invitation of the Concert Direction Emil Gutmann, of Munich, to direct a concert there of his own compositions next spring.

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The Hungarian Rhapsody was splendidly interpreted and was given with an ease that denoted the artist to be a skillful technician.—Minneapolis Tribune.
A gifted pianist is Miss Showers, manifestly at the outset of what promises to be a successful career.—Waterbury Republican.
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MANAGEMENT



VIENNA, KOCHGASSE 9, December 7, 1906.

A most suitable complement to the two excellent Schumann concerts of the last week was the presentation of the "Paradise and the Peri," by the Singing Academy, under the direction of Max Puchat. The Ehrbar people, instead of their own, used the larger Music Verein Hall, Monday evening. Puchat is an intelligent conductor, and merits praise for his ambitious efforts.

The Brussels String Quartet gave its second recital, also Monday, in Boesendorfer Hall. The players are Schörg, Daucher, Miry and Gaillard. They are clever, and successful enough to have such a pianist as Godowsky appear with them. This time they played quartets of Schumann, Beethoven and Haydn.

A fashionable audience filled Ehrbar Hall Tuesday evening. The Société de Concerts d'Instruments Anciens was heard in a recital of old music, ranging from 1666 to 1823. Camille Saint-Saëns is president of the society. Madame Casadesus Dellerba played the quinton, Henri Casadesus the viole d'amour, Marcel Casadesus the viole de gambe,

Maurice Devilliers the basse de viole, and Alfred Casella the clavecin.

The most interesting of the instruments are the clavecin, with its two keyboards and its tinkly tone, always to be associated with the old style dances, and the violin like viole d'amour, the large range allowed by its twelve or fourteen strings affording many interesting contrasts and surprises. The performers began with "Les Plaisirs Champêtres," delightful ballet music, by Montclair (1666-1737). Casella followed with a bourrée by Bach (1685-1750), and a gavotte by Handel (1685-1759). The remaining numbers were P. E. Bach's (1714-1788) concertos for violes; "La Chasse" and a sonatine by Lorenzini (1745-1796); an andante by Borghi (1749-1798), and Bruni's third symphony (1759-1825). The Bruni work was well chosen, as the first movements are in the old style, while the latter show the influence of the Bachs. It was decidedly a restful change, this performance with the quaint instruments and genuine antique music.

Helene Staegemann is a favorite with audiences here. She does not attempt coloratura difficulties, and her soprano voice is not powerful, but she moves her listeners with sheer beauty of tone. Her program on Tuesday evening consisted solely of Schubert songs.

Willy Burmester, like Helene Staegemann, is a favorite, and sings as sweetly on his violin. However, he has also a powerful technic. He adds more difficulties to Paganini, for one thing. In Handel's "Arioso," Mozart's E flat major minuet, a Ph. E. Bach minuet and in a Rameau rigaudon, his broad, full swinging tone delighted the audience. In the Beethoven "Kreutzer" sonata, Spohr's E minor concerto, and in the Paganini-Burmester "Hexentanz," Burmester displayed his virtuosity. He and his audiences are on terms almost of familiarity. There are favorite encores requested at each recital. After the third, Burmester and his audience parted, while handkerchiefs waved and strong men cheered.

Eugen d'Albert's one act opera, "Flauto Solo," was

given its first Vienna performance Wednesday evening, at the Opera. The music does not lack in proofs of Wagnerian influence, but orchestral eccentricities are not prominent and the music is very pleasing and melodious. There were some especially good melodies.

Yvonne de Tréville repeated her former success in the Music Verein Hall. This American woman, whose field of activity is Paris, has a phenomenal soprano voice, pleasingly full toned. De Tréville's high notes are as clear as her lower ones, and all are taken with consummate ease. With orchestra, she sang the mad scene from "Lucia"; "Una voce poco fa," from the "Barber of Seville," and the "Schattentanz," from Meyerbeer's "Dinorah."

John Powell, who appeared with De Tréville, is an American and a clever Leschetizky pupil. He was heard in Liszt's "Hungarian Phantasy" and the Rubinstein B major nocturne.

Dohnanyi, in Bösendorfer Hall, began with the long Beethoven piano sonata, op. 106. The readers of THE MUSICAL COURIER are more or less acquainted with the qualities of the Dohnanyi performance. He is a Vienna favorite. He is, too, one of the most temperamental of all pianists. Dohnanyi has been neglecting his piano, and is interested in composing. After the Beethoven sonata he played his own op. 13, ten bagatelles or "Winterreigen," interesting, solid and musical pieces. The remaining numbers were Chopin's G minor ballade, F sharp major impromptu, and a scherzo.

Lamond's piano recital program consisted of Beethoven sonatas, op. 106, the "Pathétique," op. 31, No. 2, op. 26, and the "Waldstein." It was a Beethoven evening. The students brought and marked their folios. The first sonata alone consumes almost one hour. Lamond was at his best in the "Waldstein." A desire for variety was displayed in the selection of this set of sonatas. Why not more variety in composers?

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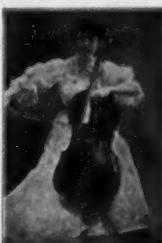
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Quartet Hayot essayed a program of Brahms, Debussy and Mozart. These Frenchmen do not display that virtuosity for which the Brussels organization is noted.

Mottl, at the third Philharmonic, introduced a novelty in Herman Goetz's F major symphony. Goetz has come into sudden popularity with Mahler's resuscitation of his opera, "The Taming of the Shrew," which proved attractive enough to be frequently repeated within the last month. At this concert Schubert's sixth symphony was given its first Philharmonic performance, and between the two symphonies there was a Goldmark scherzo, in A major.

The Philharmonic has engaged Richard Strauss to conduct its next concert. This will be a rare occurrence, and every seat will doubtless be sold in a few days, as Strauss' appearances in Vienna are infrequent. It is to be regretted that "Salome" will not be produced at the Opera. The Emperor, it is said, has caused this decision to be taken. The reason is his aversion to the story. At the Philharmonic concerts last year, "Don Juan" and "Macbeth" received first performances. The audiences were deeply impressed. It was obvious that Richard Strauss is greatly respected by the critical Viennese. It will be interesting, his appearance at the next Philharmonic.

A Brahms evening, by Max Pauer, Monday evening; the place, Bösendorfer Hall; the program, all sonatas; the opus numbers, 1, 2 and 5.

"The Ballad In Its Historical Evolution," as the program announced, was the subject of an interesting recital by Alexander Heinemann, in Ehrbar Hall, Monday evening. He began with Zumsteg's "Una" (1760-1802). He developed with Zelter (1758-1832), an "Erlkönig," by Bernhard Klein, and Schubert's "Erlkönig"; and finished with Löwe, Schumann, Adolf Jensen, Plüdemann, Sommer, Hugo Wolf, Scherzer, Hermann, and Hugo Kaun.

At her first recital, Helene Staegemann sang Schubert songs. There was more than enough variety in composers and songs in her second program. She sings folk songs especially well. There were Swedish, Bohemian, Thuringian and Jutland songs; Brahms, op. 103 (eight Gipsy songs); and Weingartner's "Ein Stündlein wohl vortrag," "Datura sua volens," and "Ritterliche Werburg." She sang, from the manuscript, Theodore Streicher's "Wiegelielied" and "Fonte des amores."

Emil Sauer made his second appearance in a recital in Bösendorfer Hall, and met with as hearty a reception as at his first concert. It is regretted in Vienna that Sauer

has decided to sever his connection with the Conservatory. He has produced a number of good pianists. Last year his pupils gave four interesting recitals, at which a number of his works were conducted by Von Perger, the director of the institution.

Sauer's program was the Bach "Italian" concerto, Beethoven sonata, op. 109, a number of Schumann and Chopin pieces, his own "Delices de Vienne," and among the Liszt numbers, the "Gnomensreigen" and "Mazeppa." Sauer is a technician par excellence. There seems to be no limit to his power and fluency, but he restrains himself and gives to his performance a polished refinement, somewhat affected, but not lacking in interest on that account.

Bronislaw Huberman is a clever young violinist who enjoys much popularity in Vienna. Equipped with a large technic and endowed with a rare musical nature, Huberman's performances are art of a rare kind. Last year he gave five recitals here, a thing quite unusual in Vienna. He played, with orchestra, the Sinding concerto, op. 60, No. 2; Tschaiowsky's "Serenade Melancolique," and Richard Strauss' concerto, op. 8.

There was no dearth of youthful virtuosi, and the honors were divided between the sexes. Mena Toepfer, aged eleven, and a talented Leschetizky pupil, played Bach, Beethoven, Schumann, Liszt and Leschetizky. Willi Schweyda, aged nine years, surprised all with his violin.

Mahler will conduct the first Vienna performance of his new sixth symphony, in January. It has already been heard in Prague, and received decided approval.

M. MARVIN GRODZINSKY.

Evelyn Chapman Admired Across the Hudson.

When Evelyn Chapman, the soprano, of Norwich, Conn., sang at the December meeting of the Women's Club, of Jersey City, held at Hasbrouck Hall, the discriminating critic of the Jersey City Journal wrote as follows of Miss Chapman's art on this interesting occasion:

But the speaker, fascinating and delightfully entertaining as he was, did not comprise all of the good program. Mrs. Holcomb had provided some excellent music. This was by Evelyn Chapman, of Norwich, Conn., who has a well trained, dramatic, sweet soprano voice. She has been soloist in several churches and is a close student. Her selections yesterday showed variety and a wide range of voice. She was best, mayhap, in the songs with the touch of pathos, her voice being especially sympathetic. Her first number was "Florian's Song," by Godard, followed by "The Captain," by Rogers, a dainty child poem set to music, which was greatly enjoyed because of the clear enunciation of the singer, which made the story complete. Next "Dady," and a second number to close the program, Miss Chapman sang "For All Eternity," by Mascheroni, and as an encore, "She Stood to Conquer," an amusing Japanese romance with a moral.—Jersey City Journal, December 7, 1906.

MINNEAPOLIS MUSIC LOVERS

OUT IN A SNOWSTORM.

MINNEAPOLIS, Minn., January 2, 1907.

A severe snowstorm had no effect on the audience at the second popular concert by the Minneapolis Symphony Orchestra in the Auditorium Sunday afternoon. Nearly 2,500 persons crowded into the great hall, filling every seat on floor and balcony, and obliging the management to open the gallery. The success of the series surpasses all expectation, and overflowing houses are assured for the future.

The program was well arranged to suit a popular audience, Handel's "Largo" and Westerhout's quaint "Rondo d'Amour" being enthusiastically encored. The orchestra shows improvement with every appearance and rendered the numbers with admirable finish. Mr. Oberhoffer, by constant care and attention to details, is attaining an excellent ensemble, and proving himself a conductor of high grade.

Clara Williams, one of the best of local sopranos, was the soloist. Her voice, though not large, filled the great hall, and her artistic interpretation of the songs was instantly appreciated, the Grieg song eliciting a spontaneous encore.

The program was as follows:

Coronation March, from the Opera Die Folkunger.....Kretschmar
Overture to Oberon.....Weber
Pastorale, from The Messiah.....Handel
Air, I Know That My Redeemer Liveth, from The Messiah, Handel

Miss Williams.

Largo Handel
Danse Macabre (Dance of Death).....Saint-Saëns
Rondo d'Amour Westerhout
Traumerei and Romanza (strings only).....Schumann
Aria, Rose Softly Blooming, from Azor and Hemira.....Spohr
Solveig's Song, from Peer Gynt.....Grieg

Miss Williams.

Norwegian Bridal Procession.....Grieg
Malaguena, from Boabdil.....Moszkowski

The church choirs are undergoing the annual shake up. This year the tenors seem to be the principals in the race. D. Alvin Davies goes to Westminster Presbyterian, Sydney Morse succeeding him at Hennepin Avenue M. E., and Herbert Arnold Smith leaves Westminster for Trinity Baptist. William Herbert Dale, formerly at Trinity, is considering a good offer from a Pacific Coast city. Eugen Skaaden has been appointed organist at Trinity Baptist, leaving Our Saviour's Lutheran Church, where he is succeeded by Mr. Ilvisaker. M.

Stojowski to Present Polish Program.

Sigismund Stojowski will present a program made up of works by Polish composers at his piano recital, in Mendelssohn Hall, on Wednesday afternoon, January 23.

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HOTEL CECIL.
LONDON, December 26, 1906.

The short season of German opera, which begins on January 14, is arousing great interest here. The interesting repertory including "Der Freischütz" and Smetana's "Die verkaufte Braut"; such eminent conductors as Arthur Nikisch, Eugène Ysaÿe and Leopold Reichwein; and the general supervision of all the production by Ernest van Dyck, who has personally engaged the artists, are all sufficient guarantee of the syndicate spirit which animates the syndicate responsible for the enterprise. The story of how this syndicate came into existence is worth telling: In February last M. van Dyck sang at a concert in London given by the Young American violinist, Spalding. After the concert an English lady came into the artists' room and told Van Dyck that she wished to become a shareholder in the new opera house at Ostend, which she had heard was to be directed by the Belgian tenor. Van Dyck told her that it was only a project and it was very doubtful whether anything would be done in the matter. "Why not take a London theater and give a season of German opera next winter?" said the lady. "I and my friends will provide the capital." After much discussion M. van Dyck allowed himself to be persuaded to undertake the management of the venture; a small syndicate was formed, and in July Covent Garden was selected as the only possible house for a successful season of grand opera and arrangements were concluded with Frank Rendle for a six weeks' season.

Ernest van Dyck has many qualifications for his role of opera manager. He has had experience of the métier in Belgium; he is a highly cultured musician of wide sympathies and eclectic taste; he has a practical knowledge of affairs (which is rare among artists), and he is himself a singer of worldwide renown. He made his debut in May, 1887, at the Eden Theater, in Paris, on that historical occasion when Lamoureux conducted the first performance of "Lohengrin," in the Ville Lumière, with a revolver in his coat pocket in case "patriotic" disapproval should take too aggressive a form. The new tenor's success was so great that Hermann Levi, the famous conductor, and Herr von Gross, of Bayreuth, immediately engaged him to sing Parsifal for the next season at Bayreuth. At Bayreuth, the unfortunate Empress Elizabeth of Austria was so impressed with the performance that she had him presented to her, and was directly responsible for his Viennese debut, at a state concert in honor of the first visit to Vienna of the present German Emperor. His debut at Covent Garden was in the season of 1891, when he sang in "Manon," with Sibyl Sanderson. His Des Grieux, Tannhäuser and Tristan have been among his most successful parts here in many subsequent seasons. In 1898, 1899, 1900, and 1901 he was engaged at the Metropolitan, New York, and with the large amount of money he made there he built a magnificent chateau, at Berlaers-Lierre, near Antwerp. An interesting event in his artistic career was the creation of Massenet's "Werther," at Vienna (with Mme. Renard, as Charlotte), in 1893; and last winter he sang Tristan twenty-one times at the Paris Grand Opera. He has recently been appointed Professor of the University Section of the Antwerp Conservatory of Music, of which Jan Blockx is the director. Many well known singers attend these classes.

Among the singers who will be heard for the first time in London next month are: Aino Ackté, the famous Finnish soprano; Nast Birckenfeld, Bussard (as David, in

"Meistersinger"), Naval (as Hans, in "Die verkaufte Braut," and Florestan, in "Fidelio"), Greder, Orelia, Felix von Kraus, and the famous danseuse, Trouhanowa, an Indian bayadère, young and beautiful. Feinhals has not been here since his youth.

The last performance of "Der Freischütz," in London, was in 1884, with the following cast:

Caspar	Wiegand
Agata	Biro de Marion
Aennchen	Schuch-Proska
Ottokar	Fischer
Cuno	Modlinger
Conductor	Richter

Rehearsals begin at Covent Garden on January 2, and



ERNEST VAN DYCK.

will continue every day until the opening of the season, on the 14th.

On December 19 the season at the Scala Theater, Milan, opened with "Carmen," with Maria Gay and Zenatello. According to the two important Milanese papers, the Corriere della Sera and the Perseveranza, Mme. Gay seems to have repeated her sensational success made here recently at Covent Garden, and duly chronicled at the time in these columns. The Corriere at the end of a long eulogistic article says: "Her success was immediate and assured. From the beginning the public was attracted to her by a force of sympathy which endured till the end, and she was applauded in every scene." M. C.

LONDON NOTES.

A recital of "Enoch Arden," with the Strauss music, was heard last Thursday afternoon, when Amy Grant appeared. The recital was a postponed one, as Mrs. Grant has been ill with influenza since coming to London, and it was not until the 20th that she felt equal to appearing. There was a crowded house to greet her and all admired her courage in making the effort to go through so tiring an afternoon while still indisposed. Mrs. Grant has a sympathetic voice, and speaks with a simple and serious style that proves effective. She was the recipient of many compliments, also requests for another opportunity of hearing her in the same work, and from these requests it has resulted that she will repeat "Enoch Arden" in London on January 29, and will give a miscellaneous program at a recital on February 6. Mrs. Grant is now on the Riviera, where she hopes to completely restore her health.

A reception was recently given by Mr. and Mrs. Franz Liebich in honor of Mr. and Mrs. Bertram Shapleigh. There was a fine program of music, Elyda Russell singing, Mme. Carpenter playing the piano part of a sonata for that instrument and violin, while Mr. Levine sang a group of Mr. Shapleigh's songs, "Helen," "Eldorado" and "Beloved Amid the Earnest Woes," three of the songs from those set to words of Edgar Allan Poe.

A recital that attracted much attention was that by Alphonse Mustel, a member of the firm of Mustel & Co., and nephew of the inventor of the Mustel organ. Mr. Mustel himself has contributed in no small measure to the later improvements and additions to the technical effects of that celebrated organ. The program included a "Fantaisie de Concert" composed for the Mustel organ by Mr. Mustel; a "Suite Ottomane," in which he was joined by Albert Fox at the piano; an interesting quartet for the Mustel organ and strings, by Jules Mouquet, played by Joseph Bizet, Louis Dutenhofer, Arthur Dyson and Arthur Giverding; a Handel sonata in D minor, and a "Scene Feerique," by Gabriel Pierné, the last selection being played on the Mustel celesta organ. During the interval an exhibition was given of the "Maestro" piano, an instrument that makes a faithful record of any piece played on a piano in close proximity, and that afterward produces the same piece with every shade of expression, in the usual way of mechanical piano-players, excepting that this piano is operated by electricity altogether. The record is placed in position, the switch turned on, the instrument plays, and when the record is finished the record rewinds itself on the spool, then the electric current is automatically switched off, all without any assistance. Among the records played on the "Maestro" the other evening were a Chopin polonaise, as played by Paderewski; a Liszt etude, Pachmann, and a Liszt "Campanella," Busoni.

At her concert in Steinway Hall last week, Mabel Silvester included two of Richard Walthew's songs. She was assisted by Alberta Flahey, a young violinist, who made a successful first appearance in London last spring. Miss Flahey played various pieces by Vieuxtemps and Wieniawski, and a number of songs were contributed by W. A. Peterkin, with Katharine Richards and David Wilson as accompanists.

A new song by Olga Rudd, whose fine song, "Mine Enemy," is one of the best English songs of last year, has just written another which is very appropriate for the season of Christmas and holidays, called "Joybells." The song, which is dedicated to Percival Allen, will soon be published by Boosey & Co. Miss Rudd has just left London.

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don for the Continent, where she will spend some weeks in the south of France.

Alexis Catargi, son of the Roumanian Minister at the Court of St. James, has just composed a new opera, founded on Tennyson's "Enoch Arden." The first performance of this work has just taken place at the National Theater in Bucharest.

A charity concert on behalf of the Kensington Cot in the Royal Waterloo Hospital for Children and Women has just taken place at Steinway Hall, where a short and varied program was well carried out by Zelig de Lussan, who arranged the program for the afternoon. Marie Chastain played violin solos, Horatio Connell and Christian Keay sang, and Mr. Fronani played some piano solos.

At the performance of "The Messiah," given recently at Leeds and Halifax, Watkin Mills was one of the soloists, and the following notices will show the success that he attained:

Watkin Mills' singing of the bass solos we have had so recent an opportunity of criticizing that all that is necessary is to express the pleasure there is in hearing an artist whose technique enables him to sing the florid music with such ease and finish.—Yorkshire Post.

In the bass solos Watkin Mills was at his best, and he sang them with a power that was the more intense for the restraint that he exercised. He was in good voice, and the customary storm of applause after "Why Do the Nations?" was for once well deserved, being obtained by thoroughly artistic means.—Yorkshire Post.

Watkin Mills made a welcome reappearance, and afforded ample proof that he has lost none of his former vigor and volume of tone. His "Why Do the Nations?" was as steady as a rock, and in listening to him elsewhere one enjoyed a comforting sense of all things going well. "The Trumpet Shall Sound" was associated with a capital rendering of the obligato by C. Jackson.—Leeds and Yorkshire Mercury.

In "Musical Recollections," by Mr. Kuhe, now in his eighty-fourth year, he mentions that it was in 1847 when he first went to Brighton, then a fashionable resort, the season beginning in August and ending the last of October. In the year above mentioned, Frederick Wright, a local concert giver, paid Jennie Lind a fee of \$2,500 to sing in the town hall, which accommodated only 600 persons. The hall was packed, the highest priced seats being \$15 and the lowest \$5.

The question is asked if there is any capital in the world where so many concerts are given as in London? A writer in the Daily Telegraph has compiled the figures of the concerts for the current year and finds that there were 60 at the Royal Albert Hall, 277 at Aeolian, 269 at Bechstein and 237 at Steinway, no account being made of Queen's two halls, Salle Erard, Leighton House, Portland Rooms, Broadwood and Brinsmead Rooms, or of the eighty concerts by the Sunday League at various places, excepting in making up the total average by weeks. This amounts to the respectable figures of 27 concerts in every week in the year, about 1,400 yearly. What has New York to say to this?

Enrico Bossi's "Paradise Lost" is to be heard in London in February, the work having been produced at Augsburg, in 1905. The oratorio begins with a prologue, which illustrates the first chorus of "Void and Black Lay the Earth," then the birth of light is treated, the prologue ending with the awakening of life on the earth. Part I has to do with Satan, and his habitation; Part II is in

Paradise, while the concluding part is also supposed to be in the Garden of Eden.

At the meeting of the Incorporated Society of Music, which is to take place at Buxton, on New Year's Day, papers are to be read on "Bach's Church Cantatas," by Prof. E. Prout; "Vocal Culture," by Dr. Cummings, and "A Parting of the Ways," by Dr. C. W. Pearce. The latter paper will defend modern music as a logical development rather than an arbitrary contradiction of the old.

Sara Silvers, a young singer, who has been heard at a number of concerts recently, is a member of the Harford Vocal Quartet, and recently appeared before the Royal family at Sandringham, where Dr. Joachim was commanded to play on the Queen's birthday. Miss Silvers sang at Bournemouth recently, making a success with Saint-Saëns' "La Financée du Timbalier," and was one of the successful vocalists at the promenade concerts. She is a pupil of Constance Layton, of London, and Bouhy, of Paris.

Norah Drewett has just returned from the continent, where she has been staying since last August, and will soon appear at Bournemouth, Bath and Birmingham. She will also be heard at recitals in London during the winter.

Leonard Borwick announces a series of four recitals, at one of which he will play an organ fugue by Bach, the first time it has ever been played in London, it is said.

There will be two piano recitals by Walter Handel Thorely in February, 5 and 25 being the dates arranged for.

David Bispham was one of the soloists at the Albert Hall on Sunday afternoon, when he sang Handel's "O Rudder Than the Cherry," and Wotan's "Farewell." Boris Hambourg was the instrumental soloist.

At a recent recital, the singer, a contralto, was just finishing one of Schubert's songs, which ends with a long sustained note, when a dog, that had been smuggled into the hall by its owner, uttered a loud howl exactly in tune with the singer. The owner of the dog, who happened to be a lady of title, was requested to remove her dog from the hall, and the young singer received the sympathy of the audience in loud and prolonged applause.

Another contretemps that happened recently in connection with a recital patronized by the Duke and Duchess of Connaught, was that the carriage for the royalties had been ordered for 5 o'clock, and the concert was over at half past four. As a consequence, the Duke and Duchess, with their daughter, Princess Victoria Patricia, were wandering up and down the mews—for they elected to leave by the stage exit—for some time looking in vain for their carriage. Royalty in search of its own conveyance is not a common occurrence, but the Duke and Duchess treated the matter as a good joke.

Queen Alexandra and Queen Maud of Norway have accepted copies of Hermann Lohr's song cycle, "Songs of the Norseland," words from the Norwegian and Danish.

A book on the "Indebtedness of Handel to Other Composers," by Sedley Taylor, is interesting, as the subject is one that has always attracted more or less controversy and attention. In fact, Handel has been called the "grand

old robber," and he borrowed not only from others, but frequently from himself. The subject is discussed in all its bearings, yet the writer does not find that it detracts from the "stupendous grandeur" of the results, nor does the book belittle the greatness of the musician.

"Fifty Shakespeare Songs" is the title of a book just issued, the final section of the volume consisting of settings to music by composers who are still living. The first song in the volume was composed and published in 1661, while the last bears the imprint of 1906, a record of three hundred years of appreciation and esteem for the songs of the immortal Shakespeare. Under the title of "Recent Settings," is "When That I Was a Little Boy" from "Twelfth Night," music by Schumann; the next is "Autolycus' Song," music by James Greenhill; Sullivan's music to "Sigh No More Ladies," is given with a second setting to the same words by an American, William Arms Fisher, who is also the composer selected for "Blow, Blow, Thou Winter Wind." Sir Hubert Parry wrote the music for "Fear No More the Heat of the Sun," from "Cymbeline," and Gerard Barton is the composer for "It Was a Lover and His Lass." An American, H. Clough-Leigher, has also set the same words; Carl Busch appears in the setting of "Under the Greenwood Tree," while Harvey W. Loomis has two songs, "And Let the Cannikin Clink" and "Crabbed Youth and Age." C. F. Manney, of New York, is represented by his version of "Orpheus and His Lute," while Coleridge-Taylor is represented in "O Mistress Mine." A. T. KING.

Katharine Goodson's Playing.

Here follow some press notices of Katharine Goodson's London recitals. The young English pianist will make her debut in the United States at Boston on January 18 and 19, with the Boston Symphony Orchestra:

While Miss Goodson's style has gained in repose and dignity and certainty, her artistic temperament has not become less vivid, or her playing less individual. Schumann's "Papillons" was excellently played and were followed by Beethoven's A flat sonata, op. 110, given with the poetic expression it requires, and interpreted with beautiful art. Miss Goodson is among the few pianists who can do justice to the works of Chopin, a composer with whom she seems to have a special affinity, the posthumous study in A flat, the fantasia, the prelude in E minor and the C sharp minor scherzo were all given with full understanding and sympathy, as well as with faultless technical skill, and at the end a rhapsody of Liszt was played for once in a manner so brilliant that it was almost startling in its effect.—The Times.

Yesterday afternoon at St. James' Hall, Katharine Goodson, the young English artist, once more proved by her performances that she is not only an executant of remarkable ability, but also possesses the gift of temperament and individuality, which are rarely met with in so young a performer. Her wrist power is almost masculine in its force, but in piano passages she displays a charming touch.—The Globe.

Miss Goodson is a young artist of remarkable temperament, and her playing of Beethoven's great sonata in A flat was an astonishing performance, less on account of its technical excellence, though this was of an exceptional kind, than for the comprehension which she showed of the poetical essence of the work.—MUSICAL COURIER, London Letter.

The solo part (Tschakowsky concerto) was played (at a Richter symphony concert) in a manner that must place Katharine Goodson among the first pianists of the day. To technique of complete mastery and to musical intelligence of a remarkable kind she adds the precious and incommunicable gift of temperament, and her feeling for style is that which the first rate musicians alone possess. The beautiful and characteristic first movement was given with all its changefulness of mood, and the slow movement with real unaffected romance, and the finale with great brilliance and virtuosity. She had, of course, a most enthusiastic reception.—The Times.

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FUTURE MUSICAL EVENTS IN NEW YORK

Every evening and Wednesday and Saturday matinees, until further notice, "The Student King," Garden Theater.

Thursday afternoon, January 10, recital by Herbert Wither- spoon, Mendelssohn Hall.

Thursday evening, January 10, concert by the Boston Sym- phony Orchestra, Carnegie Hall.

Friday afternoon, January 11, concert by the Boston Sym- phony Quartet, Mendelssohn Hall.

Friday afternoon, January 11, grand opera, Manhattan Opera House.

Friday evening, January 11, grand opera, Metropolitan Opera House.

Friday evening, January 11, concert by the Boston Sym- phony Orchestra, Baptist Temple, Brooklyn.

Saturday afternoon, January 12, matinee by the Boston Symphony Orchestra, Carnegie Hall.

Saturday afternoon, January 12, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 12, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 12, grand opera (popular prices), Manhattan Opera House.

Saturday evening, January 12, grand opera (popular prices), Metropolitan Opera House.

Sunday evening, January 13, concert by the New York Liederkrantz, Arthur Claassen conductor, Liederkrantz Club House.

Sunday evening, January 13, operatic concert, Manhattan Opera House.

Sunday evening, January 13, operatic concert, Metropolitan Opera House.

Monday evening, January 14, grand opera, Manhattan Opera House.

Monday evening, January 14, grand opera, Metropolitan Opera House.

Tuesday evening, January 15, concert by the Adele Mar- gulies Trio, Mendelssohn Hall.

Wednesday evening, January 16, concert by the Kalten- born Quartet, Mendelssohn Hall.

Wednesday evening, January 16, grand opera, Manhattan Opera House.

Wednesday evening, January 16, grand opera, Metropolitan Opera House.

Thursday evening, January 17, concert by the Olive Mead Quartet, Mendelssohn Hall.

Thursday morning, January 17, musicale of the Haarlem Philharmonic Society, Waldorf-Astoria.

Thursday evening, January 17, concert by the Olive Mead Quartet, Mendelssohn Hall.

Thursday evening, January 17, concert by the Russian Symphony Society, Carnegie Hall.

Friday evening, January 18, grand opera, Manhattan Op- era House.

Friday evening, January 18, grand opera, Metropolitan Opera House.

Saturday afternoon, January 19, Young People's Sym- phony concert, Carnegie Hall.

Saturday afternoon, January 19, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 19, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 19, concert by the New York Symphony Society, Carnegie Hall.

Saturday evening, January 19, grand opera (popular prices), Manhattan Opera House.

Saturday evening, January 19, grand opera (popular prices), Metropolitan Opera House.

Sunday afternoon, January 20, matinee by the New York Symphony Orchestra, Carnegie Hall.

Sunday evening, January 20, operatic concert, Manhattan Opera House.

Sunday evening, January 20, operatic concert, Metropolitan Opera House.

Monday evening, January 21, grand opera, Manhattan Opera House.

Monday evening, January 21, grand opera, Metropolitan Opera House.

Wednesday evening, January 23, concert by the Scottish Society of New York, Mendelssohn Hall.

Wednesday evening, January 23, grand opera, Manhattan Opera House.

Wednesday evening, January 23, grand opera, Metropolitan Opera House.

Thursday evening, January 24, concert by the St. Cecilia Society, Mendelssohn Hall.

Thursday evening, January 24, concert by the Marum Quartet, Cooper Union Hall.

Thursday evening, January 24, concert by the Kneisel Quartet, Association Hall, Brooklyn.

Friday afternoon, January 25, public rehearsal by the New York Philharmonic Society, Carnegie Hall.

Friday evening, January 25, grand opera, Manhattan Opera House.

Friday evening, January 25, grand opera, Metropolitan Opera House.

Saturday afternoon, January 26, recital by Fannie Bloom- field-Zeisler, Carnegie Hall.

Saturday afternoon, January 26, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 26, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 26, concert by the New York Philharmonic Society, Carnegie Hall.

Saturday afternoon, January 26, concert by the University Glee Club, Carnegie Lyceum.

Saturday evening, January 26, grand opera, (popular prices), Manhattan Opera House.

Saturday evening, January 26, grand opera, (popular prices), Metropolitan Opera House.

Opera every Monday, Wednesday, Friday and Saturday nights, and Saturday matinee, and Sunday night con- certs, Manhattan Opera House.

Opera every Monday, Wednesday, Friday and Saturday nights, and Saturday matinee, and Sunday night con- certs, Metropolitan Opera House.

Tuesday evening, January 29, Edwin Grasse's second violin recital, Mendelssohn Hall.

Thursday evening, January 31, concert by the People's Symphony Society, Cooper Union Hall.

Friday evening, February 1, concert by the People's Sym- phony Society, Carnegie Hall.

Saturday evening, February 2, concert by the New York Symphony Society.

Sunday afternoon, February 3, matinee by the New York Symphony Society.

Tuesday evening, February 5, second Musurgia concert, Carnegie Hall.

Tuesday evening, February 5, Kneisel Quartet concert, Mendelssohn Hall.

Thursday morning, February 7, Haarlem Philharmonic musicale, Waldorf-Astoria.

Thursday evening, February 7, concert by the Russian Symphony Society, Carnegie Hall.

Friday afternoon, February 8, New York Philharmonic public rehearsal, Carnegie Hall.

Saturday afternoon, February 9, Symphony concert for young people, Carnegie Hall.

Saturday evening, February 9, concert by the New York Philharmonic, Carnegie Hall.

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"You are cordially invited to an evening of music with the Commercial High School orchestra, in the auditorium of the school, Tuesday evening, Albany avenue, Brooklyn."

The above was extended for the first concert of the fourth season in the existence of the above organization, one of the musical prides of the Brooklyn Commercial High School. This orchestra was directed by Edward J. A. Zeiner, special music professor attached to the high school in question. The performers were all members of the school, graduates or undergraduates, all specially gifted in music, and all in high standing in the academic and commercial lines of study. Phrasing, precision, life, expression and technic marked the work. The body consists of 14 first violins, 6 second violins, 4 violas, 4 'cellos, 2 basses, 2 flutes, 2 clarinets, 2 orchestral trumpets and 2 horns. The program was as follows:

Overture, Lustspiel	Keiser Bela
Serenade d'Amour	Von Blon
Violin Solo, Cavatina	Raff
Maurice Zuckert.	
Nocturne, Midsummer Night's Dream	Mendelssohn
Horn Solo by Emil Podeyn.	
'Cello Solo, Romance	Matys
George H. Lugin.	
The Angelus	Massenet
Song Without Words	Tchaikowsky
Ave Maria	Bach-Gounod
Horn Solo by Emil Podeyn.	
Waltz, Wedding of the Winds	Hall
String Quartet, The Mill	Raff
First violin, Theodore Hager; second violin, Gustave Meyersburg;	
viola, Rudolph R. Rosa; 'cello, Jacob Rothenberg.	
Overture, Poet and Peasant	Von Suppe

There is also a second orchestra in the school, made up from the undergraduates, about 30 in number, a choral society of 90 members, soprano, alto, tenor and bass, and a band of 25 pieces for use on athletic and national occasions. At an annual entertainment on January 26 the choral society, with orchestral accompaniment, will give Grieg's "Olaf Trygvason" (four parts), Verdi's "Pilgrims' Chorus" and Cowen's "Bridal Chorus" from the "Rose Maiden."

All work done in preparation for such musical affairs or in study by these organizations is done out of school hours.

The music director, Mr. Zeiner, has been in that position for two years. He has had a thorough musical education, including theory, harmony and instrumentation. He studied piano, violin and organ, and previous to entering upon educational work in the schools was for twelve years engaged in boy choir, organ and chorus training. He teaches the regular instruction in music to the students of this high school, and in addition has organized and personally conducts all musical societies which have grown out of such work, and all affairs performed by the school. He is steady, well balanced, popular and highly educative, devoted to musical education in its best form.

This school, characterized as "commercial," follows as well the regular academic course. It numbers some 2,000 boys between fifteen and eighteen years of age. Frank R. Moore, head of the school, is one of the most efficient and most delightful of leaders in educational life. A typical American of the "whitest sort," a boy at heart and filled with enthusiasm as a leader of youth to good, he seems inspired and is certainly inspiring. The building—a new one—has been put up under his direction and suggestion, and is as perfect as human ingenuity and intelligence can make things. The auditorium seats 2,000, with fine gallery, raised seats throughout, large platform, brilliant lighting, ventilation, acoustics, carpets and furnishing, as in any model modern hall. A music room, with seating, music racks, holders and a fine library, is included, on the top floor of the building, and here rehearsals take place and outside preparation goes on, voluntarily and with enthusiasm.

The above program may indicate the standard of the outside music work. In the books used in general instruction in the school may be found the following names as composers: Bach, Beethoven, Schumann, Brahms, Von Weber, Schubert, Haydn, Mendelssohn, Kreutzer, Gluck, Spohr, Donizetti, Bellini, Verdi, Rossini, Gounod, Flotow, Löwe, Offenbach, Sullivan, Körner, Taubert, Hullah.

Silcher, Nægeli, Greatorex, Abt, Kücken, Bishop, McFarren, Stainer, Herold, Thalberg, Giordano, Balfe, Mason, Von Suppe, Knecht, Glover, Parker, Maurer, Flemming, Oliver, Monk, Barnby, Reinicke, Marzials, Wilhelm, Schultz, Reichard, Zöllner, Methfessel, Frank Treat Southwick, Woodman, Franck, Hopkins, Dykes, Bagley, Malloy. National and home songs of different countries, Polish, French, Welsh, German, Russian, Slav, Swiss; songs of Eton, Harrow, Yale, Harvard, etc., and several standard hymns are included. The works chosen, some of them original, some arrangements, are all representative of the standard indicated. Result has been the elimination from the general taste of the school all that is cheap and vulgar. It has at least set the pace for elimination of the flimsy, vulgar, vaudeville doggerel, that, like decay in a plate of apples, is eating its way even into the minds of so called music people and many others.

Valuable and interesting musicians may now be found enrolled in the ranks of school music educators. For instance: Paul Martin, Jr., French-American, whose mother was a product of the Paris Conservatoire, and gave to her son his fundamental musical education, which has developed into educational channels. He is an accomplished pianist, with beautiful touch, artistic feeling and sympathy; an organist of St. Luke's Church, Brooklyn (formerly); is composer and student of the higher music. His father is teacher of French in one of the high schools, and no doubt record of the school work done by Mr. Martin will appear later.

Charles S. Verbury, special music teacher in the Manual Training School, organist, choir director and orchestra leader, fifteen years in the Brooklyn school music life, uniting the rare attributes of artist, disciplinarian and educator in one, a fine teacher and charming gentleman.

Jules G. Joannes, leader and instructor of music in the Brooklyn Girls' High School, trained at the Niedermeyer school in Paris, one of the most notable schools of serious music in France; pupil of the French organ masters, artist, well grounded in fundamentals and higher lines, follower of Guilman, Widor, Gigout, Dubois, Pierné, etc.; De Beriot and Lefevre were also his teachers.

F. M. Davidson, engaged in the music work of a Flatbush grammar school, is a brilliant young vocalist whose vacations are spent on the operatic stage touring the country. As operatic tenor he is well known, is organist and

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pianist, has remarkable memory and sense of absolute pitch, enabling him to play and sing with and for pupils without books or scores, sings in school affairs and directs them, is an admirable disciplinarian, full of life and go, and good looking.

Dr. Thomas A. Humason, a well known Brooklyn organist, caused a stir in educational circles recently by his original and instructive lectures on Wagner and his music in the Brooklyn Training School.

Alice M. Judge, also gifted with the sense of absolute pitch, trained as pianist, director, composer, is a fervid educator, able teacher of teachers, an artist, and one of the most enthusiastic and energetic workers in school music. Her father was a musician and the Old World is responsible for much of her skill. Her work will be discussed later also.

And these are but a few found in the very beginning of observation in these lines.

FANNIE EDGAR THOMAS.

The New Year Begins Well in Norwich.

NORWICH, Conn., January 2, 1907.

The choir of Trinity Episcopal Church, under the direction of the organist, Carrie Thompson, recently gave the cantata, "The Kingdom of Heaven," by Pearce. The solos were sung by Grace Aldrich-Crowell and Hugh Kinder.

Another delightful musical course is assured the people of this town through the efforts of Archibald Mitchell and Henry A. Tirrell. Beginning with Maude Powell, January 9; Ossip Gabrilowitsch, a week later, and the Margulies Trio some time in February, a rare treat is in store for all who attend.

Herbert L. Yerrington gave his twenty-sixth annual organ recital at the First Congregational Church, on New Year's Day. Assisting him was Louise Pratt, who sang "The Land of My Dreams," by Trevelyan, and "Forever With the Lord," by Gounod, in a finished manner. Mr. Yerrington's "Noel Ecossais" was especially pleasing, as the blending of tones is very harmonious.

At the high mass in St. Patrick's Church on New Year's Day, the organist, Frank L. Farrell, played an elaborate variation of the church's ancient Christmas hymn, "Adeste Fideles."

LYLE F. BIDWELL.

Grand Opera Day at the Century Theater Club.

Genie H. Rosenfield presiding, the Century Theater Club met in the ballroom of the Astor Hotel on the last Friday of the old year. Mme. Evans von Klenner had charge of the program on "Grand Opera." Her disposition of it came under the heading of "Current Topics in Grand Opera," and its breadth found thorough treatment in the excellent paper read by her. But more than the written facts were the illustrations and reminiscences interpolated from time to time, Mme. von Klenner's sense of humor lending a distinct flavor of comedy. The definition of Grand Opera was given; its ancient, though unformulated Greek origin; the comparative perfection and defectiveness of librettos and their translations; the opinion that notwithstanding the inconsistency of musical dialogue with everyday life, it conforms to the highest principles of Art; the tribute to America in the recent erection of the Verdi monument; the essence of the worldwide popularity in Italian opera as found in the works of Verdi, which combine the vitality of Puccini, Leoncavallo and Mascagni, their success due in large measure to the excellence of librettos. Mme. von Klenner told of having heard "Aida" in the theater at Cairo, for which it was written at the opening of the Suez Canal; of Leoncavallo's recent visit to America, and of having heard the first production, at Rouen last summer, of "Chatterton"; also his "Roland of Berlin," written by order of the Emperor of Germany, and which was produced with splendid style at Naples two winters ago. America knows only Puccini's "Bohème," but in Berlin last winter the "Bohème" of Leoncavallo was the season's favorite opera. Richard Strauss, his wonderful "Salome" (from the German libretto, of which Madame translated portions), and his disregard of the feelings of singers evoked the ludicrous prophecy of future grand opera with splendid looking cast gorgeously arranged, and pantomime interpretation of a magnificent orchestral production.

Mme. von Klenner heard "Madam Butterfly" in Italian at Covent Garden, London, last summer, and spoke of the artistic success achieved in Mr. Savage's English production in America and of his pioneering of grand opera in English. In the discussion that followed the consensus of opinion held that the translation of foreign opera texts into the vernacular is unsatisfactory, and that English grand opera will be satisfying only when the subjects and the composers are Americans.

The early attempt to organize a school of English opera, which was frustrated by the so called critics of the day,

gave a comparison with the modern critics who may possess "a thimbleful of brains to criticize," but are woefully lacking "a world of information to be a critic."

The statement of the European success of Bruno Oscar Klein's "Kenilworth," Le Grand Howland's new opera, wherever produced in Italy, and the "Scarlet Letter," all of which have received small notice in America, accentuated the difficulties of home recognition and production.

And here the hope of the future was announced in the person of Oscar Hammerstein, whose name was greeted with prolonged and enthusiastic applause. When a man who is without price stands alone at the head of the greatest undertaking in the history of musical America, with a single hearted purpose to create opera in America; whose ear is tuned to merit, offering recognition on that basis only, Americans may well look forward to the millennium of musical education, when struggling students, who with difficulty maintain soul and body and lesson fees may for a trivial sum, find the greatest measure of their training in the example of art in its freshest and best interpretation through Mr. Hammerstein's efforts and productions.

Letters were read from Mr. Hammerstein, Mr. Savage, Mme. Anna Lankow, and others.

Effie Stewart, well known as a prima donna of the Savage Opera Company, gave effective illustrations in the Nile scene from "Aida," and selections from "I Pagliacci" and "Madam Butterfly."

The finale of the program consisted of a brilliant discussion of "Does a play gain or lose by being set to music?"

"Is opera in the vernacular an improvement upon the original text?"

"Is opera plausible?"

JULIA M. LAWRENCE.

Adalbert von Goldschmidt Dead.

Ritter Adalbert von Goldschmidt, the well known poet and composer, died a fortnight ago in Vienna. His principal works were the oratorio "Die sieben Todsunden," the musical drama "Helianthus," a symphonic arrangement of Lenau's "Faust," and a trilogy entitled "Gaea," of which he wrote both words and music.

Von Goldschmidt was one of the first to defend the music of Wagner, and his house in the Vienna Opernring was the rendezvous of the leaders of modern art and literature.

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MUSICAL
SENSATION
OF THE SEASON

JANUARY: Middle West

FEB.—MAR.: California and Northwest

APRIL: Middle West and East

WEBER PIANO USED

DRESDEN.

FRANKLINSTRASSE 30, DRESDEN, December 30, 1906.

Max Lewinger's first chamber music soirée, devoted exclusively to Robert Schumann, was a great compliment to Lewinger, the musician, who in the above fashion carried out his homage and love for one of the world's greatest musical poets. Reisenauer assisted in the opening and closing numbers, the piano quartet and quintet, which were interpreted to perfection. Reisenauer's élan, temperament, poesy and technic carried everything before them. Lewinger, as a virtuoso on the violin, was not less successful. The artists, entering completely into the spirit of Schumann, brought home to us recollections of a period in musical development represented by the "Romantiker" with Schumann at their head, when there was not so much straining for outward effects, so much refinement and technical display, but more of soul and romance, than there is in the present day mode of writing. Lewinger on other occasions recently (when playing in other cities) distinguished himself signally. At the Opera he is the solo violin, and wins triumphs there continually.

Hans Buff-Geissen's song recitals drew fashionable audiences. His excellent qualifications as a Lied interpreter are too well known to be commented upon at length. In his first recital Helene Stägermann assisted, also Littard, the organist.

Mischa Elman, the wonderful boy violinist and mature musician, was the attraction of the first Philharmonic concert. Surpassing all his predecessors (of his age) in feats of strength, virility, breadth of conception, loftiness and serious aims, Elman represents essentially the musician, the poet, who delights in battling for art for its own sake. Tchaikowsky's D major concerto, as given by the boy, reached the summit of perfection. The singer Albers gave fine presentations, his beautiful voice, technic and French pronunciation being brought into evidence in songs by Berlioz, Massenet, Giordano and Brahms. A gem is Marlin's "Plaisir d'Amour." Willy Olsen, as leader of the orchestra, scored a big success. Stadtrat Ploetner, as manager, likewise.

George Hamlin, at his song recital, repeated his success of last year. His intellect and stirring emotional powers were admired in his German selections—Schubert, Schumann, Brahms, Strauss—also in the interesting novelities, Campbell-Tipton's impressive "Sea Lyrics," a series of four songs, which he gave with a sharpness of outline that made them stand out like living pictures, reflecting wonder-

fully the fragmentary, visionary, mystic moods of the underlying poems by Whitman and Symons. Handel and Linley arias opened the evening, which closed with a number of encores, and with applause and enthusiasm. Hamlin's technical equipment, his breathing, his well placed voice, his refinement of vortrag, etc., are equally highly recognized here as "over there" in his home, where he will be heard again soon.

Max Schillings' music drama, "Moloch," had its initial presentation on December 8 before an audience composed of the world's most noted musicians, among them Strauss, Humperdinck, the intendants of the various European art centers, as well as of all of Dresden's musical lights in corpore. The book of the drama—skillfully drawn by Gerhäuser from Hebbel's tragedy—is philosophy set into music by Schillings. It treats the theme of religion as a matter of feeling (soul), contra idolatry, as being but the means for worldly aspirations. Broad, grandly conceived in design, the idea is convincing in its effect, and the spiritual content impresses as being the outcome of the noblest of thoughts. Especially beautifully pictured is the character of Tent, a young dreamer of high ideals, hopes and strivings, which, however, before the close of the drama, are cruelly dashed to earth. These ideals not being founded on what he believed to be the truth, but on a false doctrine—imparted to him by Hiram, the Moloch priest—the young Tent dies to atone for his mistake. This forms the dramatic climax of a work that otherwise is void of climaxes, and too long spun out with philosophical meditation. The two first acts are heavy musical fare, containing, however, exquisite work on the part of the composer, who deserves sincere admiration, both for his idealism and his theoretical knowledge. If it were not for the epical lengths and the lack of temperamental outbursts of expression, the music were worthy to rank with the best. The performance, under Von Schuch's inspired lead, was above praise. Perron, the King (representing true religion), and Scheidemantel, the Moloch priest (idolatry), surpassed themselves as singers and histrions. Scheidemantel in the first act might have displayed greater force, but at the close he was most impressive. The sense of style and intelligence of both artists make their creations glow with vitality. Von Bary sang and acted splendidly. Frau Krull's Teoda and Fräulein Chavanne's Velleda count among their best parts. At the close there were innumerable recalls (twenty-five at least) of the composer, the singers, and Von Schuch. The orchestra was magnificent, and the chorus likewise.

Another highly interesting occurrence was Albert Fuchs'

new sacred composition, "Selig, die im Herrn Sterben," presented in the Neustadt Church. The author's effort to remodel the style of oratorio (adapting it to a more modern style of writing) was partly very successful. Being a man of high ideals, A. Fuchs also has ideals of his own, the carrying out of which convinces us of the sincerity of his feeling. It springs forth from the abundance of his heart, yet the outlines of his work are too vague to respond to the demands of a new form of oratorio. The spiritual content, nevertheless, is very impressive and moving. It deals with the life's story of a man about to die. In his visions (on the deathbed) the doctrines of the Old and New Testaments trouble his imagination, but peace gains the victory and the Saviour approaches him as a Redeemer. The musical part is very beautiful, replete with deep sentiment, melody, lyrical poesy and soul. The drawback is its length. The soloists were excellent—Perrons, Giessen, Rains, Krull, Van Endert, Dehmlow. The composer conducted.

The second Max Reger Abend was a rare musical feast of great artistic significance. The opening number, op. 81, a set of variations on a Bach theme, is Reger to the core. Else Gipser introduced the gigantic work. Thoroughly in keeping with the classic grandeur of the composition her interpretation disclosed intensity of expression, a broad sweep and a refinement of tonal shading that successfully vied with her musicianship. Reger in this composition reveals his best self, his heart, as well as a complete command of rhythm, color, and the building up of tremendous climaxes. All the various experiences of humanity seem pictured in his work. The closing selection, op. 96, for two pianos (the composer and Else Gipser), revealed effects recalling at times an orchestra or an organ. Tone color of infinite variety was contained in some songs artistically presented by Sauna van Rhyn. Fräulein Zoltitzsch, of Munich, interpreted a suite (violin) in a musically fashion.

The Philharmonic concert boasted of the assistance of Burmeister (as a conductor and composer), Elena Gerhardt (singer) and Willy Rehberg (pianist). Gerhardt's great interpretative gifts were displayed in songs by Liszt, Beethoven, Schubert, Tchaikowsky, Weingartner and Rubinstein. She has enthusiasm, inspiration and a finished technic. Her whole soul is in her work. Burmeister's D minor concerto, a brilliant, spirited and beautiful composition, was given by Willy Rehberg, whose pianistic qualifications are very prominent. And yet, we would have felt even greater satisfaction had Burmeister himself played it



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THE NEW YORK WORLD, DECEMBER 8

All that has been said by the London critics of the present fulfillment and future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall, when the young artist made his debut before a New York audience with the New York Symphony Orchestra.

Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring it will be only in the development of a temperament and technic which are rarely satisfying.

Gifted with a personality which is poetic in the extreme the young man brings to his bowing not only the fire and enthusiasm but the beauty of youth. The slender figure, instinct with grace, the dark introspective eyes and waving brown hair should bring him the homage of a Paderewski.

His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini concerto in D major was so amazingly shown, place him at once in the front ranks.

Direction: LOUDON CHARLTON
NEW YORK

instead of conducting it, for Burmeister is the greater piano virtuoso of the two. Rehberg's success, however, was undeniable. His soli were by Scarlatti, Bach, Henselt, and Moszkowski. Herr Ploetner, the artistic manager, should be praised for his short programs, never lasting more than an hour and a half or three quarters. In this respect he can be compared with our unique Von Schuch, who never makes a lengthy program. Several other concerts and recitals occurred, of which more in later letters.

A. INGMAN.

The Price of Freya.

BY SUSAN COOLIDGE.

(Freya, in the Scandinavian mythology, was the goddess of Youth and Hope. While she remained with the gods and fed them daily with her golden apples they were all powerful; but when Wodin parted with her as the price for the building of Walhalla, they suddenly became weak and weary, and a shadow rested over the world. Walhalla was of no worth without Freya.)

The towers are strong and the towers are fair
As they rise and gleam in the sunlit air,
With bastion and battlement and spire,
Built for one rule and one desire;
Fain would we enter there and sway,
But the giant builder the door secures,
And mutters his price as he bars the way:
"Give up Freya and all is yours."

There in the citadel fancy built
Are the riches of ages heaped and spilt;
Diamonds glitter and rubies gleam,
And moon like pearls front the pale moonbeam.
Golden the roof and gold the floor,
The glittering splendor woos and lures,
And the tempting voice repeats once more:
"Give us Freya and all is yours."

What! give up hope with its rainbow sheen,
Give up the sparkle, the song, the jest,
The vision of something dreamed, not seen,
Which is sweeter by far than the thing possessed?
The flowers of May and the roses of June,
The sweet spring breath of the April breeze,
The dew of morn and the light of noon—
When we give up Freya, must we give all these?

But we give; and we enter the towers of pride,
And we thread our gems and we count our gold,
And we bid our hearts to be satisfied
With so much to have and so much to hold,
But the smile is faded from the day;
Our drink is bitter, our bread is stone—
And amid the shadows we sit and say:
"Nothing is worth with Freya gone."

—Current Literature.

KANSAS CITY.

KANSAS CITY, December 28, 1906.

The concert for the benefit of the MacDowell fund is to be given in the New Casino the evening of January 5.

François Boucher, violinist, will leave next month for a three weeks' concert tour through the Northeast.

Mrs. Adolph Lange, Jr., formerly Nina Barker, a pupil of Mrs. Carl Busch, and a well known teacher of piano, who now lives in Leavenworth, Kan., will give a musicale at her home this evening, assisted by Cleopatra Dix, soprano; Charles Larson, baritone; Phoebe Brooks, violinist, and May McDonald, pianist.

The Chopin Club, which is composed of the pupils of Marybelle Burroughs, will give its next recital at the home of Mrs. H. P. Ball, on January 8.

The choir of the Westport Avenue Presbyterian Church, under the direction of Alfred Hubach, is preparing to give something exceptionally good in the way of a complimentary concert later in the season.

Herman Springer, baritone, is planning to give a series of Sunday afternoon song recitals in the German Lutheran Church, which will consist of the works of Schubert and Schumann. He will be assisted by Miss Parkhurst, who will be his accompanist, and Hans Phil will give several organ numbers. Mr. Springer also has an engagement to give a German song recital in the high school in Topeka, Kan., when he will be assisted by Miss Wilcox.

Cleopatra Dix, pupil of Jennie Schultz, sang at the wedding of Irene Anderson and Edwin Colvin, on December 26.

Mrs. Rose Piernotte, pianist, is spending the holidays on a visit to her old home in Duluth, Minn.

A concert is to be given this evening at the Beacon Hill Congregational Church by the Iowa College Glee Club, an organization now in its thirteenth season.

Mrs. Walter S. Day, of 3311 Forest avenue, will give a recital for her pupils the afternoon of New Year's Day.

Minnie Merine, pianist, is to give an invocalational recital at the Westport Baptist Church in January, assisted by Addison Madeira, bass.

A local paper announces that Aurora Wittebert, pianist, will give piano lessons free for one year to some worthy student who shows talent. The paper proceeds to announce that this is an exceptional offer. This is not the case in

Kansas City, as a very large percentage of the teachers of music are giving free instruction to some one pupil, and some of them are giving their time to more than one. They are not doing it in a spectacular manner, however, but in a quiet way, nearly always because they have instructed the pupil, know there is ability, and know that the pupil cannot afford to continue taking lessons unless they are given free.

F. A. PARKER.

Albert William Berg Dead.

Albert William Berg, one of New York's oldest residents and organists, passed away at his home, 356 West Twentieth street, on January 2, aged eighty-one years. Mr. Berg suffered from heart disease and dropsy, and other complications hastened the end. For forty years Mr. Berg held the position of organist and choirmaster at the Protestant Episcopal Church of the Transfiguration, in Twenty-ninth street, better known as the "Little Church Around the Corner." He was also organist of other churches of the same denomination. Many of his compositions have been sung in the church choirs of this country and Europe. As a critic, too, Mr. Berg made some reputation. His work in this line was done for the Pond Publishing Company. Mr. Berg was born at Frankfort-on-the-Main, Germany. His father was Dr. Franz Berg, a professor of philosophy. Mr. Berg came to this country as a very young man, after finishing his studies at the Paris Conservatory. He settled in New York and took up the work of teaching before appointed to direct in the organ loft. He married Helen McGregor Morse at the home of her uncle, Captain Marshall, in 1853. The marriage ceremony was solemnized in St. Paul's Chapel, corner of Broadway and Vesey street, and nearly four years ago, in that same edifice, the golden wedding ceremony of Mr. and Mrs. Berg took place. Besides the widow, Mr. Berg leaves four children—Albert Ellery Berg, a dramatic critic and editor; Lily d'Angelo Berg, a singing teacher; Louis de Coppet Berg, an architect and builder of the Metropolitan Opera House, and Walter G. Berg, chief engineer of the Lehigh Valley Railroad. The funeral service was held Friday at St. Paul's Chapel, and the remains of the aged musician interred in the historic cemetery surrounding the old church.

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GODOWSKY IN THE FAR NORTH.

The deep admiration for the great artist Godowsky expressed by one of the Helsingfors critics in his doubt "whether there is any one who can compare with Godowsky as a piano executant" is shared by many of his hearers. His unbounded technic, his artistic interpretations, render his performance a source of rare delight. Here are some criticisms from the faraway North:

"It was a great pleasure for us to hear Godowsky in his own recital. Whether one judges him from the technical side, or from the higher point of view of artistic interpretation, the result is the same and is always in his favor.

"As a proof of Godowsky's gift to create a deep impression with moderate means we may quote his poetical, graceful rendering of the first 'Lied ohne Worte' of Mendelssohn. According to our modern ideas this is hardly a concert piece at all, yet Godowsky made it very attractive and interesting by his delicate shades of expression. Then he played Brahms' rhapsodie in G minor with great dramatic verve, and Schumann's 'Etudes Symphoniques' with such fine analysis and such brilliancy as to call forth the greatest enthusiasm. His arrangement of Weber's 'Perpetuum Mobile' gave Godowsky the opportunity of displaying his brilliant and unflinching technical skill. The rendering of Chopin's ballade in G minor and nocturne in G was extremely interesting, being well thought out and full of feeling.

"The 'Tannhäuser Overture' of Wagner-Liszt, with its stupendous difficulties, was played by Godowsky with simply amazing virtuosity. He was enthusiastically applauded and was induced to play three extra pieces by Chopin and Rubinstein."—A. V., in Hufvudsbladet, Helsingfors, Thursday, April 2, 1903.

"The soloist was L. Godowsky, the piano virtuoso. He played Tchaikowsky's B flat concerto with great brilliancy and power of execution; also his interpretations of Brahms and Chopin bore testimony to his magnificent attainments. After his playing of Weber's 'Perpetuum Mobile,' arranged

by himself, the applause was so insistent that he had to play several extra pieces. We doubt whether there is any one to compare with Godowsky as an executant on the piano."—Wiborg's Nyheter, March 5, 1903.

"The concert given yesterday evening by the pianist Godowsky gave renewed evidence of his phenomenal execution and his musical eminence. He gave a very interesting program, comprising Beethoven's sonata in E flat major (op. 81); Brahms' rhapsodie and a capriccio; two 'Lieder ohne Worte' of Mendelssohn, and the 'Perpetuum Mobile,' by Weber, in Godowsky's own arrangement; also Schumann's 'Symphonische Etuden,' Chopin's ballade in G minor and a nocturne, as well as three of his own 'studies' of Chopin's etudes; then as a closing piece Liszt's transcription of Wagner's 'Overture to Tannhäuser.'

"Godowsky's arrangements of Chopin's etudes awakened great interest; his performance of them was simply marvelous. It is not every one who can play a study for two hands with the left hand alone, or play two studies simultaneously, as he did."—Helsingfors-Posten, March 31, 1903.

"Godowsky's style is distinguished by extreme repose and reserve. He disdains cheap outward effect. Godowsky's interpretations are marvelous. His never failing, brilliant execution and his emotional qualities place him far above all other pianists of the present day.

"The powerful introductory chords of Tchaikowsky's concerto arrested the attention of the audience at once and took them by storm, and they followed the piece to the end with ever increasing admiration. With what subtlety of shading did he bring out the phrasing of the work! The cadenza was a masterpiece of splendid effects, and the fine working up to the magnificent climax at the end of the program was a thing to be long remembered by all who heard it.

"Chopin's ballade and nocturne Godowsky played par excellence; the infinite shades of expression brought out in these pieces must have convinced those of their mistake who may have held Godowsky to be a mere virtuoso."—Wasabladet, Wasa, Sweden, Tuesday, April 7, 1903.

Witherspoon's New York Program.

Herbert Witherspoon will sing the appended program at his recital at Mendelssohn Hall, Thursday afternoon, January 10 (Arthur Rosenstein will be the piano accompanist):

Amore Traditore, Cantata for Bass Voice.....Bach
Note—There will be no admission to the hall during the singing of this number.
Der DoppelgängerSchubert
An Schwager KronosSchubert
NelkenWeingartner
FriedeReger
FugeSinding
L'oiseaux' envoi, from Paul et Virginie.....Masse
Si tu le veuxKoechlin
Le GasconBizet
How's My Boy?.....Sidney Homer
Why So Pale?.....Frank van der Stucken
With Rue My Heart Is Laden.....Gena Branscombe
Boat and SaddleGena Branscombe
Meet Me By Moonlight Alone.....J. A. Wade
The Auld FisherOld Scotch
Black Sheela of the Silver Eye, Old Irish..Arr. by Hamilton Harty

Bloomfield-Zeisler's Eastern Tour.

Mme. Bloomfield-Zeisler's Eastern tour began on January 2. The famous pianist, who has been enthusiastically welcomed back to the concert stage after one season's absence, will play at many orchestral concerts and recitals. Her New York recital will take place at Carnegie Hall, Saturday afternoon, January 26. The larger hall was secured in order to find room for the many admirers of Madame Zeisler, who could not be accommodated at Mendelssohn Hall.

Edwin Grasse's Second Violin Recital.

Edwin Grasse, one of the most gifted of the resident violinists, will give his second recital of this season at Mendelssohn Hall, on the evening of Tuesday, January 29. The young artist has planned an unusually attractive program.

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Salt Lake Herald—Never before has an artist received the storms of applause accorded Hekking. He stirred the enthusiasm of the audience to the utmost.

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SAN CARLO OPERA IN NEW ORLEANS.

NEW ORLEANS, January 4, 1907.

Last week's operatic doings of the San Carlo Opera Company ended with the first matinee performance of the "Bohème" which has been given this season, and some very remarkable scenes occurred outside the French Opera House.

The Sunday matinee here is generally attended exclusively by the Creole inhabitants, and the prices are usually one-half those charged on the subscription nights. By special request Mr. Russell was induced to put on this admirable performance (of which Alice Nielsen and Constantino are the bright particular stars) for the Sunday matinee. The prices, needless to say, were raised, but this did not prevent the public from going; on the contrary, there was an extraordinary demand for seats from the moment the first announcement was made, and by Friday at 10 o'clock the whole theater had been secured. When Sunday afternoon arrived it was necessary to put out the sign of "Standing Room Only," which to the American populace is conveyed by the letters S. R. O. Such a proceeding had never been known in the history of the French Opera House, and when the public saw the announcement very few, and in fact none of the French portion, understood what it meant. About half an hour before the curtain was timed to go up, a crowd of 200 or 300 people collected outside the opera house and demanded to be admitted. It was in vain that the men in the box office told them that no more tickets or standing room could be sold, and that the sign outside indicated this fact. Such slaves to habit are these creoles that not one of them could be made to believe that the theater was sold out. In forty years they said this had never come to pass, and why should they be expected to believe such an improbable contingency? As the crowd outside grew denser a rumor spread that the management had some motive for not letting the public in. Ridiculous as was this suggestion (seeing that no sane manager would wish to keep money out of his theater) it had the unfortunate effect of exciting the already excited French people, and but for the timely interference of the police the men in the box office might have been rudely handled. The matinee performance proved a gigantic success, and never in the recollection of the oldest inhabitants of this city has such a house been witnessed as was gathered together for last Sunday afternoon.

In the early part of the week "Il Trovatore" was very well sung and admirably staged by the company. It was the first performance of that opera this season, but "Il Trovatore" seems to have a strong hold on the affections of this public.

Mons. Martin acquitted himself creditably in the role of Manrico. He won an ovation at the end of the famous "Pira," although his singing of the rest of the part left much to be desired. Mr. Martin is credited with being a Frenchman here, but he fails entirely to display any of the "feu sacré" or grace of action which distinguishes most of the French tenors. On the other hand, Signorina Tarquini's creation of the role of Leonora was an agreeable surprise. This young and handsome prima donna was first heard here as Santuzza in "Cavalleria," in which part she made an excellent impression, but the want of repose, which I then attributed to immaturity, now appeared to have been caused by the nervousness of a first debut, for certainly nothing could have been better than the way she acted and sang the difficult role of Leonora. Signorina Tarquini has a fresh, warm voice and imparts into her singing a degree of dramatic talent which is surprising for one so young.

The part of Azucena was sung by Madame Borlinetto, who chose this role to make her debut with the San Carlo Opera Company. This talented contralto only joined the company a few days ago, having been detained in Europe by previous engagements. She is an artist whose reputation stands high in the European opera houses, and who had already been engaged to create Salome in Turin, but Mr. Russell induced her to renounce her contract so that she might join his company.

Her reading of the part of Azucena was remarkable, and as a dramatic artist I should say she has no equal today. She possesses a powerful contralto voice with rich lower tones, which she uses with admirable effect. She has a slight tendency to become strident on some of her upper tones, but with this one exception the American public has had no finer contralto in its midst, with the exception, perhaps, of that of Madame Schumann-Heink.

M. Galperin was the baritone for the occasion and sang the Conte de Luna extremely well, displaying a fresh and resonant baritone voice, which he uses with excellent judgment and musical intuition. As an actor he leaves very much to be desired, and his movements on the stage are extremely awkward and ungainly.

The orchestra and chorus did excellent work under the able baton of Signor Conti, whose fame as a conductor has spread from one end of the city to the other.

The minor roles were well filled, and, although the cast

did not include any of the principal stars, the performance may be summed up as one of all around merit. ZENO.

GABRILOWITSCH'S

PHILHARMONIC TRIUMPH.

The fourth set of Philharmonic concerts took place at Carnegie Hall on Friday afternoon, January 4, and Saturday evening, January 5, with the assistance of Ossip Gabrilowitsch, the Russian pianist. The program was as follows:

Symphony, No. 4 Beethoven
Faust Overture Wagner
Concerto, for Piano, B flat minor Tchaikowsky
Two Episodes from Lenau's Faust Liszt

Safonoff and his men gave a plastic reading of the Beethoven symphony, respecting the traditions and yet not bowing to them with slavish submission, as was proved by several slight variations from the customary tempos. There is nothing criminal in such a proceeding, and it calls neither for praise nor for heated reproach. Such matters are always a question of individual taste, and go to make up what is known as the personal "interpretation" of a conductor. Metronomic distinctions are not those by which to measure and compare orchestral leaders.

Aside from tempo considerations—they displeased some of the audience and pleased as many others—Safonoff's reading was refined, thorough and sympathetic, and as such deserves nothing but praise. After his brilliant Wagner leading at the third set of Philharmonic concerts



OSSIP GABRILOWITSCH.

it was to be expected that he would give a con amore performance of the "Faust" overture. Its ardent poesy was set forth in fullest measure by Safonoff, who made the work sound less long than it is, through his wealth of dramatic nuance and his rapid, surging climaxes. The Liszt "Faust" music—why so much "Faust" on a single program?—was done with splendid virtuosity and infectious vim in the dance finale. The two concerts were altogether a feast of accurate and warm blooded orchestral playing.

Tumultuously as Safonoff was applauded, Ossip Gabrilowitsch captured the main stellar honors, however, and his triumph came logically as a consequence of his exceptionally effective playing in the picturesque Tchaikowsky concerto. A Russian conductor, a Russian work and a Russian soloist formed a rare trinity of fortuitous circumstances, and Gabrilowitsch's contribution toward the artistic enjoyment of the occasion was not its least conspicuous feature. The Tchaikowsky concerto makes exhaustive demands on a pianist, for not only must he possess a flamboyantly dramatic style in order to give its first movement appropriate utterance, but he must also be able to sound the idyllic second part with the most tender tonal tints and fling forth the Tartar finale with barbaric fervor and exultant ecstasy.

Gabrilowitsch proved himself to be a master of those widely varying moods, and while he at no moment violated the tenets of that refinement which has ever had a prominent place in his pianistic creed, he left nothing to be desired on the score of temperamental abandon and emotional stress. His unflinching good taste and finical musicianship never failed to find the point where poignancy separates itself from pounding, and this young Russian intellectual made his interpretation as highly colored as a romance by Gogol, as keenly direct in its expression as a realistic novel by Bourget, and as delicate on the side of sentiment as one of Verlaine's gossamer lyrics. This simile is not selected at random, for in his piano playing, as in his general culture, Gabrilowitsch is essentially an eclectic.

He has improved astonishingly since he was heard here some years ago, and this progress is apparent chiefly in the æsthetic aspects of his art. His tone now is satisfyingly full and possesses a warm, richly corpusculated quality which bodes well for the romantic music on Gabrilowitsch's forthcoming recital programs.

It would be churlish not to set down in this place a

word for the magnificent Mason & Hamlin piano, whose richly varied tonal response and resonant bass song made the instrument a full and worthy partner in Gabrilowitsch's signal art achievement.

His success was, without question, the most demonstrative he has ever scored in New York, and proves that this city has held him in affectionate remembrance since his former triumphant visits to the metropolis.

MUSIC IN CANADA.

Toronto Events.

Toronto, December 29, 1906.

The Mendelssohn Choir will perform this season a patriotic composition which is said to be worthy to rank with the best national melodies of other countries. A French Canadian, Calixa Lavalée, formerly of Montreal, and later of Boston, composed the music, which Dr. T. B. Richardson has arranged as a choral, in eight parts. The words by Hon. Judge Routhier, have been translated from French into English.

The Rev. W. T. Herridge, of Ottawa, has just given to the world of letters, "The Orbit of Life," published by the Fleming H. Revell Company, of Toronto. In addition to other gifts Dr. Herridge is an accomplished musician. The following are a few paragraphs from this new volume of essays:

Dirges have come from the bright palace and lyric sweetness from the black prison house.

Good people should be attractive, even though attractive people are not always good.

Be our joy three parts pain, it is the pain which is transient, and the joy which never vanishes.

It is not what we talk about most, but what we feel most that influences the quality of character.

If we would make the most of our time with others, we must have some time with ourselves.

That man will be a poor associate for any one else who can never endure his own company.

We all have our "off" days when it is hard to work, hard to think, and harder still to be good.

Mrs. J. W. F. Harrison, whose pen name is "Seranus," has been appointed editor of the Toronto Conservatory of Music's Bi-Monthly Magazine, the former editor having found it necessary to resign owing to other duties.

The Toronto Conservatory of Music reopens after the Christmas holidays, on January 2. Owing to the increasing attendance alterations have just been made on the newly acquired property, immediately to the west of the main building. Although one of the largest and best equipped conservatories of music on this continent, further changes will be made in it during the summer vacation. Thus Dr. Edward Fisher and the other directors are making a noble effort to meet all requirements of teachers and students.

Arthur Ingham, the eminent organist, will give a series of recitals in the Central Methodist Church, on fortnightly Saturday afternoons, beginning January 12, at 4 o'clock. The programs will contain a great number of novelties, and Toronto is fortunate in having the artistic and educational benefit of this series of events. Mr. Ingham's remarkable ability as an organist is recognized in the United States, England and Canada, while the four manual instrument over which he presides at the Central Methodist Church is one of the finest available.

Mrs. La Grand Reed will give a concert in Toronto on Saturday evening, January 19. Among assisting artists will be Mrs. Kelly Cole, pianist, and Kelly Cole, baritone. The talented soprano, who is a great favorite in Toronto, recently returned from an extensive course of vocal study in Europe.

The Ontario Ladies' College, Whitby, will reopen after the Christmas holidays, on January 7. M. H.

Boston Symphony Programs.

The Thursday evening (January 10) concert of the Boston Symphony Orchestra, at Carnegie Hall, offers a Beethoven program: Symphony, No. 7, violin concerto (Willy Hess, soloist), and "Egmont" overture. On Saturday afternoon, January 12, the program will be: Elgar's "In the South," Chadwick's "Cleopatra" poem, Georg Schumann's "Variations," and Wagner's "Rienzi" overture.

Barcelona's New Conductor.

Conductor Lasalle, of Munich, who recently led a successful César Franck evening there, has been called to Barcelona, Spain, as director of the Philharmonic Orchestra, of that city. He has already arranged engagements for a number of German soloists.



PUBLISHED EVERY WEDNESDAY
BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State
of New York)

St. James Building

Broadway and 26th Street, New York

Telephones: 1767 and 1768 Madison Square
Cable Address: "Pegujar," New York

ESTABLISHED JANUARY, 1880

No. 1398

MARC A. BLUMENBERG - - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JANUARY 9, 1907.

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BRUSSELS: Messrs. De Chenve & Fils, 14 Galerie du Roi.
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SWITZERLAND—
GENEVA: Mr. Henn, 6 Boulevard du Théâtre.
EGYPT—
CAIRO: News-stands.

SUBSCRIPTIONS:

Invariably in advance, including postage.
Single Copies, Ten Cents.

United States	.....	\$3.00	150.
Great Britain	.....	£1 5s.	150.
France	.....	31.25 fr.	31.25 fr.
Germany	.....	35 m.	13 r.
Austria	.....	.....	.....
Italy	.....	.....	.....
Russia	.....	.....	.....

Entered at the New York Post Office as Second Class Matter.

SPENCER T. DRIGGS - - - - - BUSINESS MANAGER

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Advertisements for the current week must be handed in by 12 M. Monday.
All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.
American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday During the Year.

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AMERICAN composers will have to hurry if they wish to acquire any reputation in this century. There are only ninety-four years left.

THE Finsk Musikrevy, of Helsingfors, Finland, says in its latest issue that THE MUSICAL COURIER is a "great and important weekly American journal." We admit the accusation.

ACCORDING to legend mongers and poets, when they describe Satan in a musical mood, he is invariably pictured as performing upon the fiddle. That does not excuse some latter day violinists from playing like the devil.

THE MUSICAL COURIER is getting tired of saying "We told you so." On another page of this issue will be found a full report of the court decision which gives Hammerstein the right to produce Puccini's "Bohème" at the Manhattan. It will be remembered that THE MUSICAL COURIER predicted Hammerstein's overwhelming victory and asserted positively that "Bohème" will be produced by him late in January. Today Hammerstein confirms THE MUSICAL COURIER's prediction and announces that Melba will head the "star" cast which he has selected for the performance. The Metropolitan will appreciate Hammerstein's ebullient joy, for it was not so long ago that the Broadway opera house won its fight, against an injunction, to produce "Parsifal." The wheel of fortune turns both ways. Following Judge Townsend's decision, checks for "Bohème" seats literally rained in upon the Manhattan box office, and the deluge has continued ever since.

EVERY newspaper is run on lines of exact space distribution, and none more so than THE MUSICAL COURIER. The importance of the news regulates the space it is given, although its position in this paper is not determined by the same rule, for the simple reason that THE MUSICAL COURIER is typographically more or less of an art product and its presses cannot run to within an hour of the time at which the paper appears on the newsstands. The first eighteen pages of THE MUSICAL COURIER are usually printed before the last eighteen are even "set up." The inside "forms," containing editorial matter, are the last ones to go on the press. From out of the mass of matter received each week at this office and turned over to the corps of editors, only about one-sixth is printed, and enough is discarded to make at least five other MUSICAL COURIERS in type. That is one of the prime reasons why, beginning with the present week, this paper will no longer print accounts of the opera performances at the Metropolitan. Our readers want the important musical news of the world, and it is neither news nor important when hackneyed operas are produced at the Metropolitan with the casts which have been familiar here for years past. THE MUSICAL COURIER started Hammerstein and the Metropolitan on equal terms, and kept tabs on the pulse of the musical world to learn where the weight of interest lies. The verdict from our readers all over the globe establishes the news value of the Manhattan reviews as of such preponderating superiority over those concerning the Metropolitan, that our policy of space economy dictates the immediate withdrawal of the latter. No one regrets more than we that this feature of our news columns failed to interest the readers of THE MUSICAL COURIER, but, of course, no one on this paper is responsible for the nature of the performances at the Metropolitan. Barring Sembrich, Abott, and Caruso—and three song birds do not make an operatic flock—the company at the Metropolitan consists, in our estimation, of an amiable bunch of mediocrities, although many persons go to hear them sing and apparently enjoy their vocal emendations. Hammerstein's activities will be the only local opera news to find space henceforth in the confines of this paper, for THE MUSICAL COURIER considers that the Manhattan now has established its overpowering right to be regarded as the representative Opera of New York City. "Hammerstein has ideas and he does things, while the other manager has gone to sleep." That is the way the best judge of opera in the United States put the case a few days ago. He continued: "Hammerstein follows a path of his own; the other man treads in the footsteps of Maretzek, Mapleson, Abbey, Grau and the rest of the time honored operatic business men." That view apparently is shared by the opera going public at large, for the Hammerstein house is attracting larger crowds every night—a thing not to be wondered at when its world famous casts are considered, and its phenomenal conductor, Campanini, the best leader of opera New York has ever known. In the future, the operas given at the Metropolitan, and their dates, will be found in THE MUSICAL COURIER department devoted to "musical events of the past week."

News and Comments by the Editor.

PARIS, December 28, 1906.

Every lover of the art of the musician-pianist will be delighted to know that Leopold Godowsky, the noteworthy, has had another one of his signal successes, this time at Aix-la-Chapelle, where after a performance of some solo numbers and Beethoven's G major concerto with Godowsky's own cadenzas, the house simply overwhelmed him with applause. "Erstaunliche Technik und seltene Begeisterung" says one report of a daily, and a musician from there states that the audience was "paff" at Godowsky's playing, or as we say in America, "knocked out." This is not technical in music but it is decidedly technical in expressing popular approval and that is, after all, what the artist must secure before he can make claims worthy of ratification. Leopold Godowsky is a valuable attraction and makes a concert positively financially successful. The program was Richard Strauss' works, outside of Godowsky.

Geneva: Willy Rehberg, the local Conservatory piano chief, played the Herman Goetz piano concerto at Geneva Saturday on a Goetz day. Goetz was a native of Switzerland, hence a Goetz program. Campagnola, a young tenor from Nice, sang in "Tosca" with Mlle. Espinasse at Geneva last week. He is a pupil of our New York giant Pizarello, who gave him lessons here several seasons during his vacation free of charge. The tenor has a big voice and when he gets the style that Pizarello is endeavoring to impart, he will sing in larger cities. He has a great chance if he does as Pizarello tells him.

Barmen: The United States Consul at Barmen, Hon. George E. Eager, well known as a successful professional musician in the United States is enjoying good music at Barmen where recently, under Höhne's direction, Beethoven's fourth and fifth symphonies, Smetana's "Bartered Bride" overture and numbers by Dvorák, Grieg and Svendsen were played in the regular series in that city.

Among other performances along the German side of the Rhine not recorded in the regular correspondence I merely wish to give a short list of events most of which took place in towns of less than half the size of Hoboken, or Canton, O., or Des Moines, Ia.

At Saarbrücken, this side of the Rhine, Haydn's "Creation" with an increased orchestra supplied by Darmstadt and soloists from the large cities. At Siegen (excuse me for not knowing location of the village) Bach's "Christmas Oratorio"; the conductor is named Werner. At Hagen (give it up) under the direction of Robert Langs, orchestral works by the Dortmund Philharmonic orchestra of Beethoven, Schubert, Grieg, Liszt. Stefi Geyer, solo violinist from Buda Pesth, played Brahms' concerto in D and Hubay's "Scènes de la csârde"; this was at Hagen and at Erfurt (size of Jamaica, L. I.) Brahms' "Requiem" under direction of Alfred Pâts and parts of Mendelssohn's "St. Paul." Renowned soloists.

At Bonn, to celebrate Beethoven's birthday, the "Missa Solemnis" was produced, all singers from large cities in the solo roles; and at Gütersloh (never heard of the town nor are there any MUSICAL COURIER subscribers there worth mention) music director Christiansen produced Strauss' "Death and Apotheosis" and there was a Schumann "Manfred" performance.

I could go on ad bilitum or multilib and register German events of vast importance by the hundred that took place during the past two weeks, but the above examples give an idea of the tremendous musical life that is keeping Germany to the fore as the greatest of musical nations. The object lesson is of consequence if it can be instilled. All these thousands and millions of Germans are attaining a higher culture through this practice of making classical music the chief living art among themselves. They are applying music to their development as painting was applied in the Renaissance; in fact they represent, through this cult, a continuation of the Renaissance, forming a part of it. Of course, this helps to keep the streets well paved, clean and free from "graft" and the sanitation proper and the police out of corruption's reach and incendiarism nearly nil and the race for millions useless. They want music, not millions.

"Salome."

Richard Strauss' "Salome" had a tremendous triumph at La Scala, Milan, on Monday night under Toscanini's direction

and the audience was spellbound. The work made a stunning revelation and it is the endless talk of the Galleria, its audacity overwhelming the Italians. Gailhard of the Opera here was present at the performance. The Echo de Paris has recently published some of the inside intrigues here on foot to get favorites into the leading roles of "Salome," as the performances at the Grand Opera will prove an epoch in a singer's career one way or the other. No singer can now shoulder the score with her failure. On account of this fight for position Gailhard now announces probabilities and positive casts as follows, the positive assignments appearing in the single names:

Salomé	Breval
Salomé	Merentie
Salomé	Chenal
Iochanaan	Delmas
Herod	Muratore
Herodias	Caro-Lucas
Naraboth	Dubois

The rehearsals are in progress and all hands are hard at work for it is known that the musical world is on keen edge to see how Paris will view "Salome." It is predicted that the success will be overpowering, although there are misgivings as to the interpretation.

At Buda Pesth the fight over "Salome" has brought on a compromise after the native Hungarian composers had protested to the Minister of Fine Arts against the expenditure of 300,000 francs or equivalent for the purpose of producing a foreign work. The Minister ordered an investigation and found a large number of Hungarian native composer operas pigeonholed, whereupon he ordered that all of these must first be performed before "Salome" can even be rehearsed. This kind of protest could never be made in New York, because there is no authority there who can be appealed to, the Metropolitan Co. being a stock company and Hammerstein a personality. Hammerstein might be induced to mount a native American grand opera if he could find one. But in Europe most of the opera houses have city or state control in the participation and the people are taxed to pay the annual deficit and therefore the Magyars won out against Richard the Salomite, and he must wait for Buda Pesth. This may prove to be a fortuitous circumstance to a talented Hungarian opera performer who, if he succeeds, must certainly thank Strauss for it.

Americans on Programs.

There is no reason whatever why an American musician should not make an effort to test the judgment of Paris by appearing in this city to play, to sing or to have a musical work produced here. I am not quite sure but that the artistic world continues to give to this ancient-modern city the palm it always carried of being as nearly cosmopolitan as any place can be in the attempt to realize the ideal. Ibsen said "Patriotism and that sort of thing is only a transitional stage" and the Parisians in their patriotism have managed to get about nearly every great artist to function himself in this place beginning with the lecturers from Oxford in the 8th and 9th centuries down to the Wagners, Liszts, Heines, Börses, Donizettis, Meyerbeers, Glucks, Piccinis, Chopins, Sargents, Goethes, Whistlers, Byrons, Leonardo da Vincis, Boccaccios, Napoleons and others, including, as you see, a number of pretty fairly established reputations. I suppose there is hardly an artist outside of Shakespeare and Milton (and the latter's blindness checked his adventures), who has not been here at some time or other to try conclusions either in self contemplation in this atmosphere or in study or in actually challenging the criticism of the Parisian cult. The Parisians are patriots and yet they made a way for nearly every one who came here in the proper spirit and who succeeded in holding in check his own minor patriotism as a source of comparative criticism, the usual captious element that interferes with justice to our neighbors. The vast benefits of patriotism are offset by the cultivation of the minor functions of the intelligence, and while Paris is small in many of its public phenomena, its cosmopolitan culture is so vast, so world embracing, so tolerant and so unconsciously and



obliviously matter-of-course, sublimely indifferent, that one is tempted at times to identify cosmopolitanism with indifference.

Why should the Parisian not prefer to see a French man or woman succeed when it is a question as between such an one and an artist of another nationality? It does not follow our system which, in art, always prefers a foreigner because he is a foreigner. Our society disclaims the right of an American musician to attain a position equivalent in artistic altitude with that of a foreigner. Should the Parisian be condemned for fostering home talent on a narrow-minded, patriotic plea when we cast our home talent into the narrowest channel giving the widest births to the foreign artist because he is a foreign artist?

But the Parisian is patriotic only in the sense of preference; he excludes no one; he gives his Legion of Honor compliment to foreigners; he listens to foreign symphonies and songs as we do; he opens his subventioned opera houses and theaters to foreign productions and he is just as liberal in his treatment of foreign musicians as we are except that he does not find that incompatible with encouragement of the native artist and hence the American singer, player and composer can trust to the judgment of Paris.

Very naturally, the conductor of symphony concerts here asks me to show him the programs of concerts in America and he studies them and says: "Why, these programs are nearly the counterparts of our own; but we have French composers on our programs which you also have but you have no American composers on your programs; why is this as it is?"

How can I then tell him that we Americans have virtually exiled our own composers without instilling in him the theory that our American compositions are rejected because they must be worthless? He sees the interminable lists of excellent classical and modern programs played in America published weekly in this paper and he concludes, logically, that if he were in America he would conduct just such programs because they are essentially like these here and thus he would wisely say unto himself: "Certainly if there were any worthy American composers their works would be found on these American programs but when I do find an American work on American programs I also find the composer conducting and that has, therefore, no significance. Here, in Europe," he continues most justly "conductors conduct all kinds of contemporaneous European music and yet I know of no American typical, recognized orchestral program number on any American or European programs, be the composer dead or alive."

There Is a Way.

But there is no reason to despair. Rome was not built in one day. The time will come after all of us are dead a hundred years or so—including the New York daily critics now employed by foreign artists to work exclusively in their interests—when American composers' names will appear regularly on American programs, unless something in the meantime occurs to make American compositions parts of the regular repertory of European concerts and then, if that happens, how quickly, through fashion, it will also happen in America. Fashion always puts an end to the limited influence of the local critic and the moment his influence goes the foreigner coming to America has no further use for the critic.

And there is a way to get the American compositions on European programs and that way is through THE MUSICAL COURIER. The time will soon be ripe to make the proposition practical and bring it to fruition. In the meantime if American composers have orchestral works in such shape that they can be placed on the stands of the players and be rehearsed, and if song or instrumental composers of our country have anything to suggest from their

own point of view, I am at their disposal here care of the office of THE MUSICAL COURIER in this city. That is at least one way to begin things and there must always be a beginning.

French Taste in Opera.

A well known writer on musical subjects, M. Jules Martin, has just published a very interesting series of statistics respecting the works produced at the Paris Grand Opera from the year 1830 to the year 1905. France may well be proud of the figures collected by Mr. Martin; they prove that in a great French opera house works of French composers have been given more frequently, not only than those of any other country, but nearly as often as those of all other countries put together. The list of composers and the number of representations are as follows:

French composers—Gounod, 1,419 performances; Auber, 1,193; Halevy, 1,078; Adarn, 578; A. Thomas, 489; Reyer, 359; Saint-Saëns, 337; Delibes, 335; Massenet, 489; Herold, 173; Vidal, 141; Labarre (the famous harp virtuoso and composer, 1805-1870), 135, making with 1,366 performances of 49 sundry composers, a total of 7,984 performances.

German composers—Meyerbeer, 2,827; Wagner, 678; Weber, 217; and seven other composers represented by 269 performances, giving a total of 3,991.

Italian composers—Rossini, 1,468; Donizetti, 1,034; Verdi, 823; Pugnî (celebrated as ballet composer, "Esmeralda," "Daughter of Pharaoh," etc.), 322; nine others with 375 productions. Total, 4,022.

Composers of other nationalities—Mozart, 339; eight others, 238; total, 577 performances.

In other words, if the figures are given in tabular forms, the total performances are: French composers, 7,984, as against 8,590 of foreign composers (German, 3,991; Italian, 4,022; sundry, 587). The highest figures reached in any one year are as follows:

Meyerbeer attained the highest number, 100, in 1865; then followed Gounod with 87 in 1889; Auber with 75 in 1833; Wagner with 70 in 1893; Gounod with 64 in 1900; Rossini with 63 in 1868, etc., etc. The figures for the operas themselves show that "L'Africaine" reached its high record of 88 in the year 1865. "Faust" comes next, with 72 in 1869; "Romeo" with 63 in 1889; "Hamlet" with 58 in 1868.

A very characteristic change has, however, come over the management of the Grand Opera since the year 1884, when M. Gailhard became director, as shown in this table:

	French.		Foreign.
Gounod	906	Wagner	675
Reger	333	Meyerbeer	675
Saint-Saëns	304	Verdi	342
Massenet	224	Rossini	162
Delibes	167	Donizetti	146
Thomas	134	Mozart	81
Sundry	759	Sundry	89
Total	2,827	against	2,138

To even up, the Paris Opera (or to give it its true name, the "Academie Nationale de Musique") has performed since 1830, operas and music dramas, 143, and 69 ballets, that makes 212 works by 63 French musicians, 13 Italian, 10 German and 9 of other nationalities, that is 95 composers in all. Not much chauvinism in that record!

The Impresario.

It is a thankless job to be the manager of opera in some countries outside of the meek acceptance of the moral that there is no such thing as gratitude in politics and music. A musician, unless he sees the practical value of facts and acts will always feel as if he is favoring the opera manager by signing the contract and the larger the sum paid, by inverse ratio, the greater the indifference, and so it should be because it is so. But this, together with the rag-

ing conflict within the opera house and the self apparent fact that few men of ability can be found to reduce the manager's work by giving him assistance worth anything, soon puts to a test his mental and physical capacity. Even so stolid and easy going a man as Maurice Grau, who had learned by experience of years how to handle the intrigues and petty squabbles of an opera house had finally to succumb and is now a victim of a kind of work which appears to defeat the most powerful constitution.

Hence I was not astonished to learn that a European nerve specialist was cabled for from New York to go there to diagnose the condition of a manager whose condition seemed to indicate an approaching collapse unless his friends could induce him to come to the conclusion that he was no Atlas upon whose shoulders were resting the destinies of mankind—for that impression at times attacks an impresario, usually before he becomes hors de combat. The tremendous importance the manager has been attributing to himself was, to every sane person, an indication that a sudden cessation of activity would soon be commanded by the inevitable. Grau had to stop the management of the Opera from sheer physical prostration due to the overwhelming work and the facing of constant contention and if other opera managers pay no heed to the common sense dictates of hygiene, which includes some perception of conditions they certainly will not be able to resist as long as Grau did. It is true, it is very easy to suggest this; there is nothing bright in doing so but there is at least this credit added to the suggestion, namely that it is given. Opera managers are unfortunate in that they are flattered into destruction; what they need is some one who will tell them the truth, even at the risk of offending their absurd vanity. Needless to say that men like Forsyth or Mr. Higgins or Mr. Savage who represent cool and collected temperaments, who are sane observers, who appreciate the depravity of flattery, who see things as they are and who are men of a broad world with a widely encircling circumference do not lose their equipoise because a number of people are placed under obligations to them. But there are some opera managers who have actually lost their reason, actually demean themselves as if the Host of Hosts depends upon them for advice, suffering from what is called the mania of grandeur which is always a precursor of a mental collapse and the only friends they have are those who will call their attention to the fact that this is seen and known.

A certain opera manager was at a dinner in a perfectly well balanced New York household and among the guests were men of the financial and commercial worlds known to be fairly sane, men who visit Europe regularly too and who know the difference between an opera comique and an opera glass, and this opera manager began to talk at 8.05 p. m. when the guests sat down to the feast and he talked incessantly until 12.10 a. m. and he talked incessantly too about himself nearly all that time. The sane men or gentlemen rather (who, of course, could not be guilty of such *gaucherie* as that) soon reached the only conclusion possible and that was that this manager would soon become useless as a practical business proposition; in short that such strenuous condition led to one inevitable end, and hence the European specialist for that end is near. The nerves must be restored to their normal place.

Hammerstein and Melba.

Hammerstein is the kind of man Melba likes, as she said after her first interview to some friend. He went to see her after the interview had been arranged. "How much do you want per performance for ten performances?" "Four thousand dollars each." "All right," said Oscar, "got a match? I want to smoke and walk around the block; where's my hat?" The hat was found and Hammerstein walked around the block to think the matter over. When he returned he said: "All right, how much do you wish in advance—how much cash?" Melba

said \$20,000 was the least she would accept. Hammerstein took his hat again, drove down to the Credit Lyonnaise and came back with the \$20,000. "You're the kind of man I like, Hammerstein," said Melba. "Nellie," said Oscar, "you're the kind of woman I like" and the deal was concluded so far as that went, but Melba began to send for Hammerstein once and twice a day to "advise" him on his other engagements—and Nordica will sing with Russell and his San Carlo Company! Thus is history following upon history. By the way, Melba settled an annuity of \$7,500 a year for life on her son and furnished a house in Ireland completely for him, his wife's family being of Irish ancestry.

Nordica's visit to Paris, while not eventful, was busy to a last limit. She spent considerable time at Jean de Reszke's house, with Sara Bernhardt, with Maurice Grau, with Rejane and at the Ambassador's. There was no attempt made to molest her, for through the U. S. Ambassador to Great Britain and the co-operation of Ambassador McCormick here, the person who was supposed to contemplate the step was kindly advised that the Government would not tolerate any nonsense, especially on the part of any one who was not a citizen. Hence Nordica felt at ease and had a good time in Paris. Simmons, the accompanist, who was ill here from appendicitis, returned to America recently, where he will continue his functions as the official accompanist of Mme. Nordica. The prima donna's engagements in the United States this season will be among the most remunerative she has had in her career and her appearance with Henry Russell's San Carlo Opera Company is awaited there with the highest anticipations.

Harold Bauer for America.

Negotiations to bring Harold Bauer, the eminent piano virtuoso and musical scholar to the United States were finally closed yesterday and I am prepared to announce that he will begin his next extended tour through our country either end of December, 1907, or beginning of January, 1908. Bauer has a splendid clientele in America, which looks forward to his periodical tours as a part of its artistic life. The personality of the man, the modesty of his nature which represents an abundance of musical gifts and a superb equipment of distinct artistic characteristics that have individualized him; the actual profundity and encyclopedic knowledge possessed by him, covering the whole musical field; and his technical attainments—all these have given him a veritable aura popularis and have made his name a centripetal force in the concert system of the United States. He is a paragon among pianists. Of course he is to play the Mason & Hamlin piano as he always does and this information will also be received by the American musical public with pleasure, for if there be one thing Americans admire it is an artistic piano.

Bauer leaves Paris tomorrow on a concert tour through the larger cities of Holland, where he will play until January 15. All of February and part of March will be devoted by him to English musical centers, where recitals and concerts of which Bauer will be the soloist, have been sold out in advance. Daniel Mayer, his English manager has only to announce Bauer and the seats are called for, such is his reputation throughout Britain. BLUMENBERG.

THE proposed Cape Cod canal will bring Boston seventy miles nearer New York. But it will not bring New York nearer Boston. This is a musical item and its meaning lies in the application thereof.

THE repertory at the Manhattan Opera for the balance of this week will be: Wednesday (tonight) "L'Elisir d'Amore," with Bonci and Pinkert; Friday, "Rigoletto," with Melba and Bonci; Saturday matinee, "Aida," and Saturday evening, "Carmen," both with the familiar brilliant casts.

MELBA'S OVERWHELMING TRIUMPH.

VERDI'S "TRAVIATA," JANUARY 2.

Violetta Valery	Melba
Flora Bervoix	Zaccharia
Annina	Severina
Alfredo Germont	Bassi
Giorgio Germont	Renaud
Gastone	Venturini
Barone Douphol	Fossetta
Marchese d'Obigny	Reschiglian
Dottore Grenville	Gilbert
Conductor	Campanini

Looking younger than ever, more graceful in figure and carriage than formerly, and with her glorious voice sounding more luscious than at any previous period of her marvelous career, Melba made her debut at the Manhattan last Wednesday before an audience whose mammoth proportions set all police regulations at defiance, and proved conclusively to Hammerstein and to the local public, that in the realm of opera Melba is the most potent and profitable attraction in the world.

Volumes have been written in THE MUSICAL COURIER and in all the other important newspapers of the world about those peculiar qualities of Melba's voice which make it the peerless vocal organ of our times, its absolute purity of timbre, the regularity and smoothness of its registers, the limpid evenness and perfection of its emission in head tones, the melting qualities of its pianissimos, and its matchless mastery of tone modulation as a medium of every shade of emotional expression.

As far as her singing goes, there is nothing new to add at this time to a chronicle of Melba's superlative achievements, except to say that her art has taken on that flawless and polished finish, as well in outline as in spirit and execution, which stamps her as having arrived at the very apogee of her powers—that point at which she seems farthest away from earth and as near to the vocal Parnassus as it is possible to soar.

The only other female singer who ever achieved such a height within recent times, is Adelina Patti. Among men, only one is in the same class with Melba as a singing artist, and that is Bonci. When Bonci and Melba appear together at the Manhattan, then will the greatest vocal history of the ages be written. The very thought of such a combination sends shivers of delicious expectancy down the spine of this opera-jaded town, which thought itself so blasé that nothing new could be devised to stir its interest. Hammerstein, Melba and Bonci will change all that. Wait and watch.

Dramatically, Melba has improved her conception of Violetta in most surprising fashion, and the years that New York has not known her presence have made her an actress of subtle and persuasive powers which reached a moving climax in her portrayal of the final pathetic scene. Also in the duet with the elder Germont, and in the ballroom episode, Melba exhibited a wide resource of dramatic nuances, and made her share in the play's happenings as sincere and sympathetic as they can be rendered by histrionic skill.

The "Ah! fors è lui" and "Sempre libera" were sung by Melba with ravishing loveliness of tone and impeccable coloratura, and were made the signal for a demonstration of enthusiasm such as no other singer seems able to arouse in New York. Shouts and cheers rang through the house, and the din was so prodigious that the performance literally stopped until the leader signified unequivocally his objection to granting the encores for which such thunderous demand was being made.

In every sense of the word, Melba's return was a complete and genuine triumph, and when she finally dragged Hammerstein on the stage at the close of the performance, the vast audience left no doubt of its knowledge that it was acclaiming the greatest prima donna and the greatest operatic impresario of our time.

There were other admirable features of the "Traviata" performance which deserve special mention,

such as Renaud's fine singing and noble acting of Giorgio Germont, Bassi's impassioned and tuneful Alfredo, the tasteful stage settings, the charming costumes of 1840, and Campanini's vital and vivid conducting, but when all is said and done, the evening belonged overwhelmingly to Melba and in that light the present review will let its picture of the performance stand.

Melba's next appearance is being looked forward to with feverish anxiety by the local musical public. It will be on Friday night, in "Rigoletto." Already every seat in the house is sold, and speculators are asking and obtaining as much as \$50 for single tickets.

"BOHEME" FOR HAMMERSTEIN.

The United States Circuit Court handed down a decision last week which gave Oscar Hammerstein a brilliant victory in the suit brought by G. Ricordi & Co. to prevent the Manhattan manager from producing Puccini's "Boheme." Judge Townsend ruled that the application of Ricordi asking for an injunction against Hammerstein be denied.

It will be remembered that Heinrich Conried late last summer asserted the exclusive right to give "Boheme" here, under a written contract with G. Ricordi & Co., and Conried attempted by injunction to prevent Hammerstein from performing the opera.

The counsel for Hammerstein insisted that his client had previous verbal contract with the plaintiff. The Ricordi side denied this assertion.

In his long written opinion, Judge Townsend passes some severe strictures on the manner in which Conried and Ricordi have treated Hammerstein.

"The defendant, Hammerstein, claims the right," says the ruling of Judge Townsend, "to produce the opera 'La Boheme' by virtue of an asserted oral license from George Maxwell, the representative of Ricordi & Co. in the United States.

"Hammerstein states in his affidavit that at his request Maxwell called on him early in December, 1906, and said, *inter alia*, that he would be pleased to have Hammerstein produce any of the Puccini operas, including 'La Boheme,' except 'Madam Butterfly,' for \$150 for each performance; that Maxwell assured him that \$150 was the price theretofore paid by Conried for such productions, and that in reply he (Hammerstein) 'told Mr. Maxwell he might regard that as settled; that I would pay \$150 royalty for each performance of the Puccini operas; that I would produce 'La Boheme' with Bonci in the cast provided he could get Bonci for me at a figure within reason.' etc.

Bonci was afterward engaged. The court says that Hammerstein also asserts that in a subsequent interview in the lobby of the Victoria Theater Maxwell congratulated him on having obtained Bonci; that he, Hammerstein, repeated his inquiry as to whether Conried had in fact been paying \$150 royalty a performance, and that upon receiving a reply in the affirmative he, Hammerstein, remarked: "All right, I will pay \$150 for each performance." Hammerstein says, the Court also says, that Maxwell responded: "Very well, it is settled, and if you wish any other of Puccini's operas, except 'Madam Butterfly,' you may have them at the same figure." Hammerstein asserts that he told Maxwell that he would produce "La Boheme" at least six times, perhaps more.

"Hammerstein," continues Judge Townsend, "further states that he met Tito Ricordi, one of the complainants, in Milan and discussed with him his contemplated production of 'La Boheme,' and consulted with him as to the singers to be engaged for the cast; that he has expended for costumes and scenery for the production of the opera \$30,000, and that he did not receive any suggestions from Maxwell that there would be any objection to its production until July 25, 1906, after his public announcement that he had made arrangements to pro-

duce 'La Boheme,' and that on that date he received a letter in which Maxwell merely notifies him that the opera is 'copyrighted' and makes no mention of any contract with Conried for its exclusive production."

The Court says that Maxwell in an affidavit denies that he ever made any such contract or that he ever had any conversations with Hammerstein in regard to a contract for the Puccini operas other than "Madam Butterfly" until the night before Hammerstein's departure for Europe.

"Maxwell says," continues Judge Townsend, "I then called on Hammerstein, and Hammerstein, in the presence of Ben Davis and William Thorner, asked me if he could have 'La Boheme,' 'Tosca' and 'Madam Butterfly,' and I told him that no contracts had been made for any of them, but I did not believe he could in any event have 'Madam Butterfly.' . . . He then asked me to give him a contract for the others, and I said that at that time I could give him no contract and entertain no proposition until such time as he could submit a list of his proposed cast, as it was one invariable rule to make no contract for a production of any operas until the names of the artists who would sing had been submitted for approval. Hammerstein replied that up to that time he had made no engagements except Bonci and Edouard de Reszké, but within ten days after his arrival in Europe he would advise me of the various artists he proposed to engage. I told him on receipt of such advice I would consider the question of a contract with him. He then asked me for a letter of introduction to complainant, and I gave him one."

According to the Court Maxwell sets forth that he called on Tito Ricordi in Italy in May; that Ricordi informed him that Hammerstein had in March requested permission for the production of Puccini operas, and that Ricordi told Hammerstein that the rights to produce the operas in the United States had been given solely to Maxwell, and Maxwell says he never heard anything more from Hammerstein.

"It is to be observed," says Judge Townsend, "that none of the allegations in the complainant's affidavits, except Maxwell's denial, meet the statement by Hammerstein, confirmed on one occasion by Guest, of a license or agreement to license. And most of the assertions and counter assertions may be so harmonized as to show that even if said agreement was not originally made, Maxwell and Tito Ricordi, by their conversation and conduct led or permitted Hammerstein to make said contracts, and incur said expenses upon the faith of an understanding that a license would be given him to produce 'La Boheme,' provided the usual conditions were complied with."

"There is much force, therefore," says Judge Townsend, "in the argument (by Mr. Vidaver) that it was not until after Conried recognized the prominence of Hammerstein as an operatic rival that any objection was made to the production of 'La Boheme' as contemplated by Mr. Hammerstein. In fact, the affidavits of complaint and the Maxwell letter, which fails to suggest any exclusive license, support those assertions. It is admitted by Maxwell that he did not give to Conried the exclusive right for the production of the opera for the coming season until on or about May 14, 1906."

"It may be assumed," continues the Court, "that Hammerstein offered to advise Maxwell of the artists he proposed to engage within a given time. But it does not appear that Maxwell asked for or insisted upon any fixed time of such notice. And Tito Ricordi, to whom Maxwell had given Hammerstein a letter of introduction, states that when Hammerstein spoke to him about arrangements for producing 'La Boheme,' he told him 'that if he desired to produce the same or any other operas controlled by us, he would have to apply to and make terms with Maxwell.'"

The Court then says that Hammerstein asserts

that upon his return from Europe he called at Maxwell's office and later tried to get into communication with him, "but that Maxwell was at first in Europe, and that later, whenever he—Hammerstein—inquired for or telephoned to him, he was informed that Maxwell was not in."

"It is nowhere claimed," says the Court, "that Maxwell ever gave Hammerstein any notice of any intention to grant an exclusive right to Conried, or to take any action inconsistent with the statement made to Hammerstein by him and by the complainant Tito Ricordi."

Judge Townsend says that if the Ricordi company "concluded to discriminate against Hammerstein by granting an exclusive license to Conried, thus disabling itself from granting to Hammerstein a license upon such terms as it was in the habit of granting to other persons, it was its duty to reasonably notify him of such proposed action. But although Maxwell states that he made the exclusive license to Conried in May he did not notify Hammerstein of that fact even so late as July 25, and the letter then written might fairly be interpreted merely as a notice of the complainants' copyrights."

"It is true," adds the Court, "as argued by counsel for the complainant, that a court of equity should not permit the enforcement of an alleged oral license to use a copyrighted musical production without satisfactory and convincing proof. And if the claim of defendant in this case depended merely on his statement that such a license was granted this Court might not be justified in refusing the injunction. But here it appears from complainant's own affidavit that neither the complainant in Milan nor his agent in New York ever raised or suggested any objection to defendant's (Hammerstein's) application for a license, except that relating to the submission of the proposed cost, and that from the time Maxwell called on Hammerstein in February, and during all the time when complainant was in a position to know, and upon its own statement must be presumed to have known, of Hammerstein's plans, it failed to notify him of any objection to the production of 'La Boheme,' except as above stated, and without notice to Hammerstein, gave an exclusive license to Conried and permitted Hammerstein to continue his preparations for the production of 'La Boheme.'"

In conclusion Judge Townsend says:

"An injunction is granted, not ex debito justitiæ, but in the sound discretion of the Court, in view of all the circumstances of the particular case. For the reasons stated above complainant should not be permitted to raise objections, now interposed for the first time, as a ground for a preliminary injunction. And this Court, sitting as a court of equity, would not be justified in enforcing such objections by injunction before the questions at issue have been fully tested and satisfactorily determined upon examination and cross examination of witnesses."

"Especially is this so in view of the great hardship which would be imposed thereby on Hammerstein in view of the contracts made and expenses incurred on the faith of the situation produced or permitted by Maxwell and Ricordi as established by their own statements."

"The motion is denied."

After reading this decision Nathan Vidaver, counsel for Hammerstein, said: "Hammerstein can now produce 'La Boheme' whenever he sees fit to do so. It is a clear victory for Hammerstein. Judge Townsend does not leave Ricordi and Conried a leg to stand upon."

THE Senate of Finland has just voted its great composer, Jean Sibelius, an annual pension of three thousand Finland marks. In the United States, the Senate is considering the advisability of voting its members higher pay.

Director Gustav Mahler directed his third symphony in the Graz City Theater for the benefit of the Musicians' Pension Fund.



The cast for "Salome," to be given at the Metropolitan on January 22, is announced as follows:

Salome	Fremstad
Herodias	Weed
Page der Herodias	Jacoby
Page der Herodes	Mattfeld
Herodes	Burrian
Jochanaan	Van Rooy
Narraboth	Dippel
Erster Jude	Reiss
Zweiter Jude	Bayer
Dritter Jude	Paroli
Vierter Jude	Bars
Fünfter Jude	Dufliche
Erster Nazarener	Journet
Zweiter Nazarener	Stiner
Erster Soldat	Mühlmann
Zweiter Soldat	Blass
Ein Cappadocier	Lange

Josef Hofmann and his friends have a good joke on this column. The new arrival in the Hofmann household was a girl, after all, and her name is Josepha Marie. This proves that the editor of "Variations" has neither the ear of Dionysius nor the eyes of Argus, even if he possesses the voice of Stentor.

My cry for piano recitals is in a fair way of being answered. Germaine Schnitzer and Micio Horszowski each have given two recitals recently; and others are announced for the future by Lhévinne, Gabrilowitsch, Stojowski and Fannie Bloomfield-Zeisler.

The last named, it is whispered, will treat to a surprising display of vitality those of her auditors who read the exaggerated reports of her ill health and permanent retirement not long ago. If last year really witnessed her retirement, then this season marks her waking up.

The Grand Duke Michael of Russia is reported by the Herald to have played recently at a charity bazaar in London a composition of his own, entitled "Influenza March." His Highness displayed quite a grip on the piano, which was of Phlegmish oak, and when an encore was demanded he responded with a composition by Rimsky-Korsacough, while the audience cheered hoarsely.

"Arthur Hartmann," says an Associated Press dispatch to the dailies, "has had his \$8,000 Guarnerius violin stolen." Then he should have it brought back. No sympathy here.

Calvé is not to marry a blind man, which cheats paragraphs out of the obvious comment that he would have had his eyes opened after becoming Mr. Calvé.

If Beethoven's "Eroica" symphony is "most overvalued," as Mr. Chase claims, in the Evening Sun, then the mighty man's "Eroica" variations for piano—op. 15 in E flat—are most undervalued. If not, why do pianists dodge them so disdainfully? A vote of thanks to Lhévinne for putting them on his Carnegie Hall program for January 13.

Ulysses looked upon the sirens with considerable amusement, at the same time ordering the man at the prow not to hurry.

"There was a time," he observed, flippantly, "when

your antics would have amused me. But—musical comedy is not what it used to be."—Life.

"Once upon a time there was a boy pianist who was not a second Mozart." How absurd fables sound to grown ups.

Victor Harris, the vocal authority, was reminded of De Maupassant's "Horla" when he received the following letter last week:

EUREKA, Cal., November 24, 1906.
Victor Harris, The Alpine, Broadway and Thirty-third street, New York:

DEAR SIR—I have seen your advertisement in THE MUSICAL COURIER, and a few weeks ago attended a musicale where one of your compositions was played. How strange that there should be two Victor Harrises. I am a young lady who was named for one of my father's dearest friends, and until six months ago I did not know that there was a noted instructor and composer by that name.

I am studying violin and some day hope to be an artist. Enclosed you will find a program which shows you that I am not deceiving you as to my identity. I trust some day that I may see you; perhaps I shall when I finish school.

Very sincerely yours,

VICTOR HARRIS.

A MUSICAL FEAST TONIGHT.

M. E. BAZAAR, EXCELSIOR HALL.
PROGRAM.

Selection	Orpheus Quartet
Piano Solo	Miss Ida M. Cottrell
Vocal Solo	Miss Elizabeth Devlin
Violin Solo	Miss Victor Harris
Recitation	Miss Calla Hayes
Vocal Solo	Mrs. Airth
Piano Solo	Mr. Johann F. Mayer
Violin Solo	Mr. Guy Felt
Vocal Solo	Mrs. F. M. Liscom

The New York Victor says that he believes he is the first man in the world to have a female Doppelgänger.

George B. Nevin sends a well made ballad, entitled "The Vesper Hour," which will last much longer than that. The Oliver Ditson Company have just put forth a volume called "Early Italian Piano Music" (The Musician's Library), a collection of pieces written for harpsichord and clavichord, and edited by M. Esposito. The book should prove useful to students and teachers—what would the reviewer do without this phrase?—but is full of suggestion also for the giver of piano recitals who likes to preface his Bach with some tidbits of long ago. The names of the Esposito collection of composers are Galuppi (memories of Browning!), Turini, Grazioli, Clementi, Rossi, Frescobaldi, Pasquini, the two Scarlattis, Pollaroli, Durante, Paradies, Marcello, Porpora, Zipoli, and Martini. C. W. Thompson, of Boston, is the publisher of a song by Elizabeth Mitchell Allen, "The Woods That Bring the Sunset Near." The present reviewer lost his way in them. The "Mansfeldt Technic," one of the best text books in the pedagogical literature of the piano, has just been reissued by Leo Feist in a greatly enlarged and newly revised practical edition. Hugo Mansfeldt's ideas on piano technic must be of value, for he has embodied them so successfully in his teaching that his pupils have for years been the best concert pianists in the Far West. "A Ballad" for piano, by N. W. Kreider (Wa Wan Press) is an orgy in quarter notes. E. R. Kroeger's song cycle, "Memory" (Wa Wan Press) is an interesting and musicianly set of musical moods, combining wide harmonic resources with a decided faculty for melodic invention. "Fünf Lieder," by Theodore Spiering, were reviewed recently in the Berlin letter of THE MUSICAL COURIER. A test at the piano substantiates all the good things written about them at the time. They are published by Schlesinger, of Berlin, and merit personal acquaintance on the part of the singing fraternity. Bruno Oscar Klein's "Zwei Intermezzi" for violin, dedicated to his famous son Karl, are works to delight the musician as well as the fiddler. "Im Amerikanischen Volks-ton" might appropriately be called an American

rhapsody, and is full of tender Southern sentiment and genuine Yankee whimsicality. "In den Gefilden der Seligen" tells a more weighty musical tale, and tells it in movingly melodious strains set over a lulling accompaniment of exquisite harmonic texture. Bruno Oscar Klein's muse has clarified, and in form and expression these new "intermezzi" are the best things that have come from his pen in the smaller genre. The publisher is none other than our old friend, Charles F. Tretbar, now settled in Baden Baden.

The vicar of St. John's, Truro, England, wrote recently in his parish magazine: "The string band concert was a great success. This is written four days before it comes off, but it is a safe thing to say." Rosenthal's tour on the California Coast was a blazing triumph. It will begin this month.

Miss Boston—"My father has just bought a Rembrandt for \$10,000."

Miss New York—"What horse power is it?"

A suggestion to the Metropolitan: Why not give Strauss' "Merry War" instead of Strauss' "Salome" at the manager's benefit this month?

LEONARD LIEBLING.

PIANISTS, PIANOS AND PROFIT.

(From the Musical Courier Extra.)

This year, or rather season, has been a boom year for piano manufacturers who are concerned in concert work, and who enjoy the sensation of an alliance with the European art world through the European artist. Let us admit now, and after years of conflict on the subject, that the American people will not pay to hear their own native artists play and sing. Frequently they do not support European artists, but when they do give support to an artist he or she is either a foreigner or an American who has lived for years in Europe and has become identified with Europe.

It is a loss of time to attempt through philosophy to get at the reason of this, and I have tried nearly all my mature life through THE MUSICAL COURIER to create a diversion, and I believe it will be admitted that those Americans who have succeeded in music in the United States have had the help and the moral and journalistic aid of these MUSICAL COURIER papers. Many now make fine incomes at home, but the sudden, rapid money makers are the foreigners, and the Opera, with its fashionable backing, may be the most vital influence that forces this foreign tendency and desire.

However, it is right among us as a fact, and therefore such houses as Knabe bringing Saint-Saëns; Weber bringing Rosenthal; Steinway, Lhévinne; Everett, Neitzel; Mason & Hamlin, Gabrilowitsch; Baldwin, Germaine Schnitzer, and other foreigners, with those already under contract or contemplated, prove that there is no abatement of the plan to have the foreigner or the American inured as a foreignment in place of the American as such. They would all—these American piano manufacturers—prefer the American, but they cannot ignore public sentiment and they cannot swim against the stream, and no one can expect them to do so. They give a great deal of encouragement to local American resident pianists and musicians, and encourage local musical events constantly, but they are not supposed to invest thousands of dollars in tours of artists all over the country, knowing beforehand, through sad experiences, that the American people will not attend the concerts and recitals of Americans except in isolated, local instances, and never as against the foreign artist. An American artist can make money—vide Fanny Bloomfield-Zeisler—after reaching the eminence that remarkable woman has attained, and she is an exception in her line. But American artists can only succeed through a thorough exploitation of their abilities and capacities by means of THE MUSICAL COURIER. And those who

have used the influence and circulation of that paper as Madame Bloomfield-Zeisler has are also succeeding.

The piano manufacturer would engage as many artists of American residence as possible if the Opera influence were not cast against all of us. And it is that which must be offset, and to offset it the European pianist is engaged, although there are excellent pianists in America also. We cannot escape that peculiar feeling that the life in Europe adds power and authority to the artist's personality, and, even if that were not so, the American people, particularly in the large cities, where the piano manufacturer desires to make an impression with his piano, the American people will patronize the stranger as against the home product.

For that same reason will the American people pay enormous duties to get foreign made apparel, household effects and art products. It is a national characteristic, and it is due to a great extent to the fact that Americans are descendants in near degree to European ancestors, and that draws them toward Europe when fashion does not, and fashion does. Many things made here are made better also, because there is competition between the nations in their effort to get the world's trade.

The piano manufacturer must take advantage of popular sentiment, and hence he also comes to Europe for his pianists. We have also the disadvantage of a number of fake conservatories and poor teachers, and piano manufacturers cannot take the risk of engaging pianists from such sources. But the chief element after all is the appetite for the foreign, for the importation, and this means that this season will be succeeded by another season, in which the foreign pianist will play piano and play a big role and get a big roll once more in America—unless a great change comes.

This great change will probably come when, by general consent, piano manufacturers in America will refuse to guarantee any money to European artists, but will engage them only on a basis of mutual risk. That point is being gradually reached out for. The idea has already struck root. If it flourishes at all there will be no more guarantees. Mr. Harold Bauer is one of the first European artists who has appreciated this tendency, and he will be a great beneficiary from the fact that his intelligence has grasped the American problem. Unless other European artists grasp it, and fully, too, they will not be able to visit the land of the dollars, as they call America, and then the American musician will necessarily become the fashion.

BLUMENBERG.

THE Pittsburg Orchestra's concert in Buffalo on Monday evening was the most successful ever given there, owing primarily to the assistance of Madame Melba, who was the soloist of the evening. Buffalo, notoriously a "cold" city where enthusiasm over music is concerned, went wild over Melba and gave her three encores. The fashionable element was out in force for the occasion, carriages blocking the streets for a quarter of a mile around Convention Hall.

MUSICAL anniversaries for the second week of January follow: January 8, Hans von Buelow, born in Dresden in 1830; Lowell Mason died in Orange, N. J., in 1872; Carlo Alfredo Piatti, born in Bergamo, in 1822; 9, John Knowles Paine, born in Portland, Me., in 1839; 10, Johann Rudolph Zums-teeg, born in Sachsenflur, in 1760; 11, Franz Rum-mel, born in London, in 1853; Christian Sinding, born in Kongberg, in 1856; 12, Adolf Jensen, born in Königsberg, in 1837; 13, Heinrich Hofmann, born in Berlin, in 1842; 14, Jean de Reszke, born in Warsaw, in 1852; Ludwig Ritter von Kochel, born in Stein-on-the-Danube, in 1800; 15, Jean Baptiste Fauré, born in Moulins, in 1830; Heinrich Vogel, born at Au, near Munich, in 1845; Alexander Moszkowski, born in Pilica, in 1851.

THE MUSICAL NEWS OF ITALY.

MILAN, December 20, 1906.

In Rome great excitement reigns because it is rumored that an autograph mass of Palestrina was sold to strangers for 300,000 francs.

La Scala opens on December 19, with "Carmen." "Salomé" is expected to arouse great enthusiasm.

Franchetti, author of "La Figlia di Jorio," declares that his next opera will be given at the Comunale, of Bologna, and that his librettist will be Illica.

The opening night, December 19, "Carmen" obtained a good success. Toscanini received an ovation when he appeared, and really one must say that his interpretation of Bizet's music is beautiful. There was but one voice among the public. Let us hope that Toscanini has not been re-elected for this season alone, but for life. Maria Gay was the Carmen; a real Carmen; that is a real Spanish girl, with Spanish eyes and giving a most realistic interpretation to the part. As a singer and actress she was original, unconventional, a thing to seldom found in opera singers. Some old grumblers, used to the French way of interpreting the part, would not hear of such a realistic reading, and condemned the artist immediately, and called her vulgar. But, dear me, what is Carmen but a fly away cigarette girl? Why should she be refined and educated when she was a creature all impulse? History has it that when "Carmen" was given for the first time in Spain, all the press and public were indignant at the way the characters and some Spanish airs, for instance, the "Habanera," were treated; they insisted that the whole thing was falsified, lacked local color, and they would not let the opera proceed; the curtain had to be dropped. Zenatello's Don José was very impetuous as to voice and action. De Luca, Escamillo, was good, but the part suits him not too well. Signorina Cerri made a charming and ingenue Micaela. The smaller parts were good. One thing though, seemed out of place, although the music is by the same author, and that is the introducing of the ballet, "Arlesienne," in the fourth act. The music is of entirely different character and is an absolute "stonatura" in the "Carmen" music. This had been essayed before at the Costanzi, in Rome, but had to be done away with, the opera being prolonged without interest.

The "Prova Generale," of Strauss' "Salomé," was given before an audience of invited abonnés and critics last evening, about 1,000 having been divulged, and it proved to be an enigma to most people according to their confessions. The critics refuse to speak before the first performance, which is the 26th.

The Congregazione dell'Indice, which condemned Fogazzaro's last book, "Il Santo," is now issuing a special prohibition against D'Annunzio's works as obscene. They are to be placed under the category of De Obscenis.

Strauss' "Salomé," directed by himself, had a great success in Turin. The duet between Salomé and Jokanaan, the quarrel between the Jews, and the impressing descent of the prophet into the well, in form of intermezzo, are the parts which pleased most. The critics are unanimous in pronouncing Bellincioni the real support of the opera. At the end, although the public seemed somewhat stunned by the novelty of the music, the recalls for artists and Strauss were many.

Flatio Fraschini, of Pavia, opened its doors for the carnival season with Catalani's "La Wally"; second opera, "Faust."

The Dal Verme gave "Fedora" for opening opera of the carnival season, but the leading parts were not adapted to the interpreters. Signorina d'Arceiro's voice and talent are not at all suited to the part, but she being a favorite, she was applauded just the same. The tenor, Faire, was paralyzed with fright, and a companion did certainly not enhance the soprano's qualities. The baritone, Quercia, was also out of place as De Sirieux, and the Olga of Signa Lucchini was good. Armani, the conductor, did not find the effects others found in the refined score of "Fedora." A second edition of "Fedora" has been given with but little less good luck.

Francesco Vignas, celebrated tenor, was decorated by motu proprio by the King of Spain, with the order of Alphonso XII.

Venice has decided to celebrate the anniversary of the second century of the birth of Goldoni, promoting an exposition of Goldonian relics and a solemn commemoration in the theater that carries his name, giving one of his works, and the right honorable Fradeletto holding a speech. Besides, it was decided that a wreath of bronze would be deposited on the monument of Goldoni. Fifty thousand

francs have been also assigned for a grand edition of his works in twenty volumes.

In Milan Richard Strauss' "Salomé" had the success every one expected it to have, i. e., a success of perplexity. Almost everybody in the vast theater during and after the opera was asking him or herself: Have I really understood the music I heard? When the curtain dropped the public broke into applause. Toscanini, who was called out three times after the two recalls to the performers, was received with warmth and enthusiasm. He directed the orchestra as though the work was his; he had studied the score profoundly and brought out every single detail to perfection. The public listened religiously, was well behaved; a thing to be noted with pleasure, for it proves that a little education has filtered into the gods of the gallery. What a contrast with the first performance of "Lohengrin," some fifteen or twenty years ago, when the public forced the curtain to be dropped on the love duet! Profoundly suggestive is the episode of Salomé's seduction, and the orchestra, full of the intensity of life, which is certainly one of the characteristics of the score. In the different comments of Salomé on the beauty of the Prophet, the music is full of voluptuous sweetness and ardor, and yet the leit motif of "Salomé" bursts through with its brutal sensuality.

The noisy entrance of Herod and Herodiade and the five Jews breaks the intensity of the drama. The scene is too long, and notwithstanding the coloring of the orchestra, the attention of the public begins to wane. However, the dispute of the five Jews reanimates the scene. Each one of these, Herod and Herodiade, sings a motif of their own; the result is a cacofonia of a very curious effect; the satiric note giving a little variety to the dark drama. Herod invites Salomé to dance; here we are at the dance of the veils, absolutely original. The attack is violent, the rhythm—it is doubtful, though, that this can be called a rhythm for dancing—has a savage intonation, which little by little gets to be insinuating and soft. Once in a while the leit-motif of the terrible Salomé crosses these rhythms. The dance would, no doubt, be more effective if more concise. The scene between Salomé and Herod, also too long, in which Salomé insists on the beheading of Jokanaan, is less impressive, it being the driest part of the score as to orchestral description. The scene of the tempest of wind was impressive. The end of the opera is short, abrupt, preponderous, terrible.

Signora Salomea Kruschinska is a fine woman, good actress, always attentive to details, has a good voice of fine timbre and good volume, vibrant and sympathetic; her dancing also was fine, although a little more sensuousness would not have been out of place. Borgatti was Herod—it is an ungrateful part—and he perhaps exaggerated a little the brutal drunkenness of Herod. He does not always forget that Herod is not Loge or Siegfried. Romboli, baritone, was mystic and solemn, and his fine baritone voice was all that could be desired. All the smaller parts were excellent. The scenery, painted expressly by the artists of the Scala, was magnificent, costumes idem. No doubt that the more "Salomé" will be heard the more one will find in it, and I am sure that Saturday's second performance will reveal to the auditors many lost beauties of the first representation.

At the Carlo Felice, Genoa, Franchetti's "Figlia di Jorio" made a complete fiasco; they say mainly due to the poor support.

Teatro Grande, Brescia, inaugurated carnival season with "Mefistofele," di Boito. Success.

Naples opened the season at the San Carlo with "Dannazione di Faust." Success. Mugnone, conductor.

Ferrara gave "Madam Butterfly" with good success for the opening of carnival season.

Carisch & Jänischen have published ten morceaux for piano by Paul Frontini, and twelve lyrics for piano by Romeo Gerosa.

Madame Tealdi, who was active here some time ago, having a studio in the Manhattan Building, subsequently locating in New Haven, has re-established herself in the metropolis. She taught for some years very successfully in Paris, and her wide operatic experience made possible the formation of the New Haven Operatic Club, now in its third season. The club consists mainly of artist-pupils preparing for the stage, and the next production will be "Faust." Last season "The Bohemian Girl" and another standard opera was sung with much success. It is likely this paper will send an envoy to New Haven to witness the production of "Faust."

GEORGE ROGOVOY, 'CELLIST.

Among the distinguished European 'cellists who have within recent years made America their permanent home the name of George Rogovoy, of Cincinnati, Ohio, takes a foremost rank. Mr. Rogovoy is conspicuously a soloist who plays with temperament and inspires his audience. Not more than two or three years ago he came to the Ohio metropolis from Europe, a Russian refugee, fleeing from the disasters and tragedies of his native country. In St. Petersburg, where he was one of the leading musical spirits, he played in the Imperial Orchestra, receiving a medal from the Czar and his 'cello from a prince, besides many other tokens of distinction. At the Imperial Theatre, in the Russian capital city, he played under the direction of Arensky and also under the baton of Glazounow. At Kieff he was the leader of the 'cellos in the orchestra under Buleriaw. He also played under Max Fiedler at St. Petersburg, and Hamburg, Germany. Mr. Rogovoy made several European concert tours.

Upon his arrival in Cincinnati Mr. Rogovoy was immediately engaged as 'cellist in the Symphony Orchestra under the direction of Mr. van der Stucken, and subsequently was added to the faculty of the College of Music, an endowed institution, as head of the 'cello department of studies. It is a remarkable fact that Mr. Rogovoy is not only a distinguished soloist and ensemble player, but a



GEORGE ROGOVOY.

teacher of unusual gifts. Not for many years has the College of Music had such a large number of 'cello students, who, under Mr. Rogovoy's training, show progress and enthusiasm in their work. In addition to his orchestral functions and teaching duties Mr. Rogovoy has been in great demand for solo engagements and recitals, not only in and about Cincinnati, but in a territory covering the States of Ohio, Indiana, Kentucky, West Virginia, Pennsylvania and other States. He is the 'cellist of the Marien String Quartet of the College of Music, and his playing has contributed much towards making that organization famous.

As a soloist Mr. Rogovoy exercises a great deal of magnetism over his audience. This is because he plays with so much temperament and poetry. His technic is of the most advanced and bravura type. A few encomiums from the critics will suffice:

Mr. Rogovoy captured the audience by the genius which he demonstrated on the 'cello. It is but stating a fact that Mr. Rogovoy plays with heart and soul. To him technic has become but the medium of expression. His reading of the fantasia for violoncello by Servais was in every respect scholarly and full of poetic touches. Mr. Rogovoy was literally overwhelmed with demonstration and for an encore played a cantabile by Cui.—Cincinnati Enquirer.

Rogovoy's work is that of the sincere artist. From his 'cello, which is a rare instrument, he draws a tone at once strong, deep and ravishingly sweet; he infuses into his playing the sentiment and ardor of abundant temperament, yet exercises a restraint and understanding which commend his playing to a discerning public.—Cincinnati Commercial Tribune.

Few programs exceeded in interest and variety that presented by George Rogovoy, who is rapidly attaining distinction in musical circles.—Cincinnati Times-Star.

Mr. Rogovoy completely won the hearts of his audience in his Cincinnati debut, both by his masterful playing and by his gracious response to encore. Judging from last evening's performance, Mr.

Rogovoy belongs to the class of local musical favorites.—Cincinnati Volksblatt.

The most valued medal which Mr. Rogovoy possesses is that given to him by the Czar of Russia. Rogovoy was a member of the Imperial Orchestra, and the Czar handed the medal to Rogovoy after the latter had given a solo in the Winter Palace at St. Petersburg. Another medal, given by an institution for the poor at St. Petersburg, of which the Czarina is president, and in recognition of Rogovoy's services in teaching, free of charge, children that displayed musical talent. Medal, set with diamonds, given Rogovoy by the Czar's Personal Friend Society of St. Petersburg. This is probably the most costly of the medals. Medal, given Rogovoy by the Alexander II Society, at which poor children are reared and those with musical talent are given opportunity for study. Medal, given by the St. Petersburg Chamber of Commerce on the occasion of the visit of President Loubet of France, when Rogovoy played at the welcoming banquet. Medal, given by the Red Cross Society for playing at a Red Cross concert. Medal, given by the Russian railroads, which gave Rogovoy the right to free transportation. Medal, presented to the cellist by scholars of the St. Petersburg Conservatory; another one won for composition while a student at the conservatory, and one given him by Prince Oldenburg, who also gave Rogovoy the cello he now uses because he carried off first honors at the conservatory.

Clifford Wiley's Many Engagements.

Clifford Wiley has many engagements for the month of January. The baritone's success in the recent performance of Bruch's "Cross of Fire," under the direction of Dr. Jules Jordan, resulted in Mr. Wiley's re-engagement for a concert in Providence, under Dr. Jordan's baton. The program for this concert, to take place on February 5, will include a part of Bruch's work. January 5 Mr. Wiley sang at a musicale at the residence of Mrs. Seligman. On the 10th inst. he will sing at a musicale at the home of R. B. Kelley, on West Seventy-second street. January 13 the singer will leave New York for a Southern tour, during which he will cover the ground traveled over for the past five seasons. Mr. Wiley will be back in the metropolis in time to fill his engagement with the St. Cecilia Club at Mendelssohn Hall, on January 24, this concert to be conducted by Victor Harris. Among the songs sung by Mr. Wiley that have met with special favor are "A Song of Dreams," by J. Lewis Browne, and "What Is Love," by E. M. Grant. The following paragraph refers to Mr. Wiley's singing at the last concert up in Rhode Island, directed by Dr. Jordan:

The winter concert of the eighteenth season of the Narragansett Choral Society enjoyed an exceptional experience. The rich voice, perfect control and dramatic power of the baritone, Clifford Wiley, added marvelously to the chorus effects in Max Bruch's "Cross of Fire," and charmed the audience in his solos. Mr. Wiley also delighted the audience with two groups of songs, all thoroughly enjoyed.—Narragansett Times.

Lhévinne Second Western Tour.

After his tremendous performance of the Tchaikowsky piano concerto at the New York Symphony's recent concerts, Lhévinne began his second Western tour with two appearances with the Philadelphia Orchestra, on Friday and Saturday last. The Philadelphia critics were properly enthusiastic over the bigness of his performance of Rubinstein's E flat concerto, the beauty of his tone production and his matchless technic.

After Philadelphia, Lhévinne appeared in Oberlin, Ohio; Columbus, Ohio, and Terre Haute, Ind., whence he returned to New York for his recital in Carnegie Hall next Sunday afternoon.

Monday next Lhévinne resumes his tour, which will take him as far West as Denver. The great interest throughout the country to hear the "new giant of the piano," is reflected in the heavy bookings of this artist. After playing thirty-five concerts since his first American appearance this season at Baltimore, on November 23, Lhévinne will carry out the following crowded itinerary during January and February:

January 4—Philadelphia.	February 1—Cincinnati.
January 5—Philadelphia.	February 2—St. Louis.
January 7—Oberlin, Ohio.	February 4—Lincoln, Neb.
January 8—Columbus, Ohio.	February 5—Wichita, Kan.
January 9—Terre Haute, Ind.	February 6—Topeka, Kan.
January 13—New York City.	February 7—St. Joseph, Mo.
January 15—Quebec.	February 8—Kansas City, Mo.
January 16—Ottawa.	February 9—Omaha, Neb.
January 17—Troy, N. Y.	February 11—Denver, Col.
January 18—Ithaca, N. Y.	February 13—Davenport, Ia.
January 19—Buffalo, N. Y.	February 14—Quincy, Ill.
January 21—Erie, Pa.	February 15—Jefferson City, Mo.
January 22—Detroit, Mich.	February 17—Chicago, Ill.
January 24—Louisville, Ky.	February 18—Madison, Wis.
January 25—Cincinnati.	February 19—St. Paul.
January 26—Cincinnati.	February 20—Minneapolis.
January 27—Chicago.	February 22—Milwaukee.
January 29—Baltimore.	February 26—New London, Ct.
January 30—Washington.	February 28—Russian Symphony

During March, Lhévinne is booked for a Southern tour, and in April he will play a number of return engagements, up to the time of his departure for Europe.

"Crepuscolo degli Dei" ("Götterdämmerung") opened the Costanzi of Rome with great success. The King and Queen assisted.

J. FOWLER RICHARDSON A TALENTED ORGANIST.

Haydn's "Creation" was given at the Jewish Synagogue with such marked success by three of Atlanta's choirs, under the direction of J. Fowler Richardson, that it will be repeated January 13. Mr. Richardson is organist and director at the Synagogue, also at St. Philip's Cathedral. He is one of those true musicians without ostentation, whose genius is gradually but surely recognized. A graduate of Durham University, of England, under the tuition of Dr. Armes, with the added advantage of his own father being organist of the ancient church of St. Margaret's, equipped him for the position of assistant organist at the Durham Cathedral, which place he ably filled before coming to America and Atlanta, seven years ago.

His positions here, though arduous, allow him time for recital work, and as concert organist he has been heard in Chicago, St. Paul, Minneapolis, Greensboro, N. C.; Athens,



J. FOWLER RICHARDSON.

Ga.; Jacksonville, Washington, D. C., besides his largely attended weekly recitals at St. Philip's in Atlanta.

His repertory is large and includes:

Toccata, in D minor.....	Bach
Fantasia and Fugue, G minor.....	Bach
Prelude and Fugue, E flat major.....	Bach
Passacaglia.....	Bach
Sonatas, I, II, III and V.....	Mendelssohn
Symphonies, I and V.....	Widor
Marche Funèbre.....	Guilmant
Sonatas, I and III.....	Guilmant
Sonata, in A minor.....	Rhineberger
Air with Variations.....	Bent
Second Concerto.....	Handel
Gothic Suite.....	Boellmann

In the capacity of concert organist, director or pedagogue Mr. Richardson ranks with the best musicians of his adopted country.

Yaw's Tour and Special Train.

The concert tour by Ellen Beach Yaw began in December, covering an extended territory, with long jumps. December 17 she sang in Boston, and on her way West the concert party missed connections on account of a wreck, necessitating a special train from Buffalo to Cleveland. This was costly, but enabled her to keep faith with the Cleveland public, which heartily appreciated the sacrifice. She was recently in Little Rock, Ark., and January 14 she appears in Houston, Tex., under the auspices of the Houston Quartet Club. The last three issues of THE MUSICAL COURIER have reprinted notices showing Miss Yaw's success in various parts of the country.

Tour of the Philadelphia Orchestra.

Most gratifying to the management has been the success of the Philadelphia Orchestra in its out of town concerts. For its appearance in Harrisburg, Trenton, Easton and Wilmington the house has been completely sold out for the entire series of concerts.

Geographically considered, the orchestra is peculiarly fitted for catering to the musical demands of nearby cities, as the orchestra can go and return the same day.

At the third concert of the series of five in Baltimore and Washington, on Wednesday afternoon and evening, January 2, the Liszt symphony to Dante's "Divina Com-

media" was performed. Rosenthal, as soloist, playing the Chopin E minor concerto.

Following is list of Baltimore committee:

President, Lawason Riggs, Esq.; vice-presidents, His Eminence Cardinal Gibbons, His Excellency Governor Edwin Warfield, Right Rev. Bishop William Paret, D.D., Hon. Charles J. Bonaparte, Bernard N. Baker, Esq., Frank Frick, Esq., J. Swan Frick, Esq., Dr. Henry Barton Jacobs, Signor Pietro Minetti, Philip Ogden, Esq., Wilson Patterson, Esq., Dr. Thomas L. Shearer, R. Manson Smith, Esq., John Marshall Thomas, Esq., Edwin L. Turnbull, Esq., Jere H. Wheelwright, Esq., J. B. Noel Wyatt, Esq., Mrs. Bernard N. Baker, Mrs. Charles J. Bonaparte, Mrs. David L. Bartlett, Mrs. William Ellicott, Mrs. T. Harrison Garrett, Mrs. John Gill, Mrs. Gaun M. Hutton, Mrs. Henry Barton Jacobs, Mrs. Howard Munnikhuyzen, Mrs. William Paret, Mrs. Wilson Patterson, Mrs. Nelson Perin, Mrs. R. Manson Smith, Mrs. James Madison Thompson, Mrs. Edwin Warfield, Mrs. Jere Wheelwright, chairman, Miss Shearer. Washington committee, Aileen Bell, acting chairman.

Kronold's Engagements.

Hans Kronold played the following ten engagements, beginning November 20: November 20, Asbury Park, N. J.; November 21, Vassar College, Poughkeepsie; November 22, musicale, All Angels' Church; December 6, City Club Concert; December 7, concert, Westchester, Pa.; December 10, Liederkrantz, Syracuse; December 13, Drawing Room Club, New York; December 16, Y. M. H. Club, concert; December 17, musicale, Dr. Schlapp's; December 20, Amphion Glee Club, Hoboken. January 15 he plays in a concert at Montclair, N. J., and he is re-engaged for a recital at Vassar College, January 20. Press excerpts from Trenton, Poughkeepsie and Syracuse are appended:

Hans Kronold is so well known and so favorably received here, that extended comment on his work is superfluous. His playing of Schumann's "Traumerei" for encore is also well known, but he never played this gem as well as he did last evening. The Patti arrangement of the two Hungarian dances of Brahms was his best work, however.—State Gazette, Trenton, N. J.

Hans Kronold, the other soloist, interpreted two cello numbers with much grace and charm. Herr Kronold is possessed of magnetic style, much temperament and rare facility of execution. He was warmly encored, and it is the hope of many who heard him that this may not be his last appearance in Syracuse.—Syracuse Herald, December 11, 1906.

The work of Hans Kronold was, of course, charming. His mastery of the cello gives to his hearers a benediction of the soul of that wondrous instrument.—Poughkeepsie News-Press, November 22, 1906.

The Von Ende Concerts.

Herwegh von Ende will begin on the afternoon of January 12 his third annual series of concerts devoted to new and rarely heard works. The series will take place at the American Institute of Applied Music, 212 West Fifty-ninth street.

At the first concert, January 12, the conductor of the Russian Symphony Orchestra will play a Handel sonata for cello and piano with Cornelius Rübner, who occupies the chair of music at Columbia University. Eleanor Marx, soprano, will sing a group of new songs by Rübner and the Rübner-von Ende Trio will play a trio by A. Simon.

At the second concert, January 30, Kate S. Chittenden will play sonatas by Leclair and Veracini with Mr. von Ende. A soprano not yet selected will sing seven songs by D'Albort.

The third concert, February 27, will be given by the Von Ende String Quartet.

At the final concert, March 30, Charlotte Talcott, soprano, will sing a group of songs, with string quartet accompaniment by Henri Marteau and Kate S. Chittenden, and the Von Ende String Quartet will introduce Edgar Stillman-Kelley's piano quintet.

Regine Arta at the American Institute.

Regine Arta, a soprano of the Manhattan Opera House, sang an interesting program (printed below) at the American Institute of Applied Music, December 27, at 4 o'clock. This was one of the frequent artists' recitals given at this school for the particular benefit of the students, who attend in large numbers. William F. Sherman was at the piano. This Friday evening, January 11, there will be a students' informal recital at the school. The Arta program was:

Pour Aimer d'Amour, Messaline.....	Isidore de Lara
Goodbye, Sweet.....	Kate Vannah
Rosenlieder.....	Philip zu Eulenburg
Les Oiles inutiles.....	E. Artaud
Air de Cleopatri, from Jules César.....	Handel

Blaha, Bohemian Violinist's Success.

At the concert given on December 16 at the Bohemian Musical Club, in Cincinnati, Antoni Blaha, the young Bohemian violinist of New York and Philadelphia, won a decided success. Blaha will be heard in New York City on January 27, and in a number of the principal cities throughout the East following this date.

FRANCIS MACMILLEN CRITICISMS.

Now that Francis Macmillen has had his first American hearing, the nature of the impression that the young violinist has made may fairly be gathered from the notices accorded him in New York. To say that Macmillen has scored a veritable sensation, and has even surpassed the expectations aroused by his triumphs abroad, is well within the limits of simple fact, as may be readily seen from the following criticisms:

Francis Macmillen, who made a successful debut with orchestra early this month, appeared for the first time in a recital before the New York public in Mendelssohn Hall yesterday afternoon, and deepened the good impression which he made on the first occasion. His program, of course, gave him a much better opportunity to display his artistic qualities than an appearance in two or three numbers at an orchestral concert. To begin with, Mr. Macmillen produces a tone which is ravishing in its beauty. At times, there is a tendency toward rattling on the G string, but usually the tone is firm and lovely in its almost vocal quality. It is individual, too, one could say—on hearing the artist, without seeing him—"that is Macmillen," just as one would say, for instance, "that is Sembrich," or, "that is Van Rooy." It is not a "big" tone, but there are other qualities even more enchanting than bigness; and Macmillen has them. The Paganini caprice scintillates with difficulties which Macmillen played without apparent effort; but his musicianly qualities were far more in evidence in the lovely Mozart minuet, or the Bach chaconne, which he played in a masterly manner. He added as an extra the now famous "Humoresque" of Dvorák, and for his final encore he played the Wilhelmj paraphrase of the "Preludium" ("Meistersinger"), with beautiful eloquence. Macmillen



FRANCIS MACMILLEN.

is at once musicianly, poetic, impassioned and manly, and he undoubtedly promises much for the future.—New York Evening Post.

Mark Twain was one of the most interested listeners at the violin recital given by Francis Macmillen at Mendelssohn Hall yesterday afternoon.

"What do I think of this young man's fiddling?" he said, echoing the question put to him. "Why, I think it's wonderful. That last thing he played," referring to a Dvorák composition which had been given as an encore, "that was exquisite."

"And do you find him much given to mannerisms?" was asked the venerable humorist.

"Well, now," he answered, "I haven't noticed any show of mannerisms. Not any more than any of us have. We all acquire a physical rhythm as an accompaniment to many of our actions, and use it until it's second nature."

"Why," he continued, after a short pause, in which he seemed to look back years and years, "all we old time printers had it when setting type, waving and swaying over the cases, and I guess I'd do the same now. It's the same way with the canaries and other singing birds, and this young man feels just like them I guess. He just feels the music, that's all."

The concert gave a better opportunity for judging of Mr. Macmillen's qualities as a soloist than was offered on his first appearance, when he played with the New York Symphony Orchestra at Carnegie Hall, December 7. Yesterday's program was arranged to show the extremes of Mr. Macmillen's capabilities and ran from the most severe to the most popular. It was a program of the widest possibilities, and Mr. Macmillen generally availed himself of them.—New York American.

He disclosed himself as an interesting and promising artistic personality, one gifted by nature and cultivated under intelligent guidance, and altogether a player from whom much may be expected. He has an instinctive and genuine musical feeling, and he has the elements of style and technical power already well developed. His tone is of good and sympathetic quality, and he bows with freedom and power. He plays, in general, in tune.

Breadth and dignity of conception he showed in his selections from the older masters—a ciaccona by Vitali; a concerto by Tartini in three move-

ments in D minor; the chaconne from Bach's unaccompanied D minor sonata. He played tartini's concerto with insight and sympathy, and the ciaccona by Vitali was broad and vigorous. There is, in fact, a vitality in all his playing that gives it a special quality of interest.—New York Times.

He had been heard before under pretentious conditions at Carnegie Hall three weeks ago; he was heard to better advantage yesterday, when he had a program better adapted to display his musicianship, a room in which his qualities came into more intimate association with the faculties of his hearers, and a more judicious, though smaller audience. A generally broad, dignified and unaffected style characterized the playing of the young man. He drew a large tone, which was frequently permeated with sensuous beauty and became dry only when forced. Not always impeccable, his intonation was yet deserving of cordial praise, and his understanding seemed large and sound.

Less inclined to depend upon bravura to make an impression upon his hearers, he gave a better exemplification of the inestimable quality of repose than on his first appearance. Patriotic music lovers are justified in looking forward with confidence and pride to Mr. Macmillen's career.—New York Tribune.

Francis Macmillen succeeded in delighting the large audience that filled the Mendelssohn Hall yesterday afternoon. Very correct is the virtuoso's execution and his facility with the bow can be qualified as remarkable without running the risk of using an exaggerated adjective. The audience grew so enthusiastic that Mr. Macmillen had to "work overtime," as a union man would express himself. The violinist seemed exceedingly pleased to do so without reference to the Musicians' Union.

He was warmly applauded at the end of each number of the program. Martially played was the romance in E minor, by Christian Sinding, while the minuet of Mozart gave the virtuoso a chance to show his ability on "saltellato," which is considered a pretty hard bow stroke if a clear and distinct effect is wanted.—New York Evening Telegram.

EUROPEAN NOTES.

Peter Cornelius' opera, "Günlod," as arranged by W. M. Bausert, had a remarkably successful performance for the first time in Cologne. The arrangement is regarded as admirable, only perhaps too musically dramatic for Cornelius.

The city of Hamburg is to have a municipal orchestra.

The composer, Lorenzo Perosi, has been invited to conduct his oratorio "Moses" in Madrid during the present month.

The prize opera, "Hermes," by Ottilio Parelli, had a favorable reception at its first production in Genoa.

The first performance of the opera "Fides," by Alfred Mazuechi, at Naples, had a succes d'estime.

Siegfried Wagner's "Bruder Lustig" was performed recently for the first time at the Carlsruhe Opera. The work was scenically and musically well prepared. The composer was present at the last rehearsals, and would have been present at the performance, but was prevented by a death in the ducal house. Criticisms on the music were not favorable, in spite of Herr Balling's conducting.

It is reported that the Hungarian Minister of Culture, Count Apponyi, has canceled the contract with the present director of the Budapest Opera, Raoul Mader, and appointed in his place the present acting director, Emmenich Meszanos. It is only lately that the supreme management of the opera has been assigned to the Culture Minister.

Strauss' "Salome" was performed for the first time at Elberfeld before a sold out house with great success.

The three great concert institutions of Brussels, the Conservatory concerts, the Popular concerts and the Ysaye concerts, have received an addition since May last in a fourth concert society, founded and conducted by a musical dilettante, M. Durant.

National Opera Company Concert.

The National Opera Company has arranged a concert for Sunday evening, January 20, in Carnegie Chamber Music Hall, to introduce to the New York public Ettore Campana, a baritone, who won great success in the Maine Music Festival.

Managers, musicians, students and others who wish to attend this concert will receive complimentary tickets if they apply by letter to the National Opera Company, No. 517 West End avenue.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mrs. H. H. A. Beach.

"Ecstasy." (Song.) George Murphy, Grand Rapids, Mich.
 "June." (Song.) Mme. Gadski, Chicago, Ill.
 "June." (Song.) Mme. Gadski, Boston, Mass.
 "June." (Song.) Mme. Gadski, Brooklyn, N. Y.
 "June." (Song.) Mme. Gadski, New York City.
 "Shena Van." (Song.) Mrs. Marie Allen-Klenk, Berlin, Germany.
 "The Year's at the Spring." (Song.) Mme. Sembrich, Boston, Mass.
 "The Year's at the Spring." (Song.) Mme. Emma Eames, Boston, Mass.
 "The Year's at the Spring." (Song.) Mrs. Frank C. Farnum, Chicago, Ill.
 "The Year's at the Spring." (Song.) Mme. Nicssen-Stone, New York City.
 "The Year's at the Spring." (Song.) Miss Grainger Kerr, London, England.
 Invocation. (Violin and Organ.) Donald Morison, Roxbury, Mass.
 Invocation. (Violin and Organ.) Jacques Hoffmann, Boston, Mass.

G. W. Chadwick.

"Allah." (Song.) Florence Mulford, Berlin, Germany.
 "Bedouin Love Song." (Song.) Frederic Martin, Selinsgrove, Pa.
 "O, Let Night Speak of Me." (Song.) Anna Miller Wood, Boston, Mass.
 "O, Love and Joy." (Song.) George Murphy, Grand Rapids, Mich.
 "Sweet Wind That Blows." (Song.) Francis Rogers, New York City.
 "The Rose Leans Over the Pool." (Song.) Grace Munson, New York City.
 "Were I a Prince Egyptian." (Song.) John C. Wilcox, New York City.

H. Clough-Leigher.

"April Blossoms." (Song.) George Murphy, Grand Rapids, Mich.
 "O, Heart of Mine." (Song.) George Ashley Brewster, Chicago, Ill.
 "O, Heart of Mine." (Song.) Anna Miller-Wood, Boston, Mass.

Charles Deunee.

"The Tryst." (Song.) Byron A. Gregory, Dubuque, Ia.
 "O, Moment That I Bless." (Duet.) Marie Allen-Klenk and Mr. Marston, Wyoming, Mass.
 "O, Moment That I Bless." (Duet.) Marie Allen-Klenk and Mr. Schwarz, Stuttgart, Germany.

H. K. Hadley.

"Hong Kong Romance." (Song.) Howard Burridge, Grand Rapids, Mich.
 "My Shadow." (Song.) Marie Allen-Klenk, Stuttgart, Germany.

Lucina Jewell.

"O, Wert Thou in the Cauld Blast." (Song.) Katherine Crockett, Lawrence, Mass.
 "The Way to Arcadie." (Song.) Katherine Crockett, Springfield, Mass.

Margaret Ruthven Lang.

"Day is Gone." (Song.) Mrs. Frank C. Farnum, Chicago, Ill.
 "Day is Gone." (Song.) Louise Dale, London, England.
 "In the Twilight." (Song.) Miss Grainger Kerr, London, England.

Frank Lynes.

"Dearie, O!" (Song.) Isabelle Stevens, Truro, N. S.
 "Go, Make Thy Garden Fair." (Song.) Ralph Osborne, Belmont, Mass.
 "If All the Pity and Love Untold." (Song.) Ralph Osborne, Belmont, Mass.

Edward MacDowell.

"Redeemer, Saviour, Lord." (Song.) W. V. Dixey, Rockport, Mass.
 "Redeemer, Saviour, Lord." (Song.) Olga Brandenburg, Ipswich, Mass.
 "A Maid Sings Light." (Song.) Mme. Gadski, Brooklyn, N. Y.
 "A Maid Sings Light." (Song.) Mme. Gadski, New York City.
 "A Maid Sings Light." (Song.) Grant Hadley, Chicago, Ill.
 "A Maid Sings Light." (Song.) Mrs. Walter Hubbard, Aabury Park, N. J.
 "A Maid Sings Light." (Song.) Miss Grainger Kerr, London, England.
 "Long Ago, Sweetheart Mine." (Song.) Corinne Rider-Kelsey, Columbus, Ohio.
 "Long Ago, Sweetheart Mine." (Song.) Herman Springer, Kansas City.
 "Long Ago, Sweetheart Mine." (Song.) Miss Grainger Kerr, London, England.
 "The Swan and the Lily." (Song.) Grant Hadley, Chicago, Ill.
 "Thy Beaming Eyes." (Song.) Florence Mulford, Berlin, Germany.
 "Thy Beaming Eyes." (Song.) Mr. Wilcox, New York City.
 "Thy Beaming Eyes." (Song.) Herman Springer, Kansas City.

J. W. Metcalf.

"At Nightfall." (Song.) John W. Webster, Reading, Mass.
 "Sunrise." (Song.) John W. Webster, Reading, Mass.
 "Until You Came." (Song.) Marie Allen-Klenk, Berlin, Germany.

Edna Rosalind Park.

"The Cloistered Rose." (Song.) Miss Grainger Kerr, London, England.
 "Sprays of Heather." (Song.) C. F. Martens, Indianapolis, Ind.
 "Absent." (Song.) John W. Webster, Reading, Mass.

Gerrit Smith.

"Dandelion." (Song.) Mrs. Charles Wells, Cleveland, Ohio.
 "Learning to Play." (Song.) Ralph P. Joslyn, Milford, Mass.
 "Billie and His Drum." (Song.) Albert de Golia, Grand Rapids, Mich.

Popular Seattle (Wash.) singers have organized the Seattle Male Quartet—Herbert Williams, first tenor; Walter F. Paul, second tenor; Myron M. Grant, first basso, and William F. Anderson, second basso.

GREATER NEW YORK.

New York, January 7, 1927.

The annual meeting of the Organists' Guild, 11 o'clock, on New Year's Day, at the Church of the Incarnation, Warden John Hyatt Brewer presiding, was interesting, as usual. Some fifty members were present, among them four ladies, members of the Guild. At the outset, a letter from Harrison M. Wild, of Chicago, was read, relative to establishing a branch in that city, in which he stated that the organists there were not gregarious, were extremely busy, etc., conditions which exist in Greater New York in even more alarming degree. A few other organists wrote in more encouraging strain. Abram Ray Tyler, a former secretary, now of Beloit, Wis., wrote suggesting the sending of Mr. Woodman on a sort of "missionary tour," to disseminate information regarding the Guild, and it was the general sense of the committee that the time was not yet ripe for establishing a chapter in Chicago. "The Nomenclature of Stops" committee, S. Archer Gibson, chairman, brought in an interesting report; Samuel A. Baldwin also making sundry practical suggestions, all for the simplification of names, and the elimination of such inventions as the stop called "Erzähler," which someone said might just as well be "Liar," and be done with it. Messrs. Hope-Jones, Salter, Woodman, and others followed, recommending Anglicization of the stop names, and that the terms sub, super, grand, open and contra be superseded by the figure representing this particular pitch. On motion of Mr. Mattlack a committee is to be named to take in hand the matter of the proper simplification of the nomenclature, it being the sense of the Guild that the matter was too important to be acted on hurriedly. The matter of commission on the sale of organs to churches was also discussed, and Frank L. Sealy and others made some common sense remarks, Mr. Woodman hitting the nail on the head when he said that, "There is nothing wrong in the matter of commission, only it should be open, a matter of knowledge to those concerned, inasmuch as it took the time and knowledge of the organist." It was suggested that a blacklist be made of such organists as made a practice of taking commissions from both church and builder, as well as of those who informed all builders of an organ prospect. It was voted that the annual dues be made \$3 for all members, whether local (as heretofore) or elsewhere (formerly \$2 annually). Other matters were deferred to later action, and following the meeting most of those present viewed the new organ console of the chancel organ of the Church of the Incarnation, R. Warren Hedden, organist, in which tablets take the place of stops, all the tablets being placed above the highest manual. Nearly all then adjourned to the Grand Union Hotel restaurant, where luncheon a la carte was served.

The National Association of Teachers of Singing, Anna E. Ziegler, president, is attracting the attention of serious minded teachers. Genuine honest endeavor characterizes their doings, and as an example of this, the officers, from the president down, are themselves to be examined by a committee of prominent vocal teachers. The question with them is not, "Why should I be examined?" but rather, "Why should I not be examined?" Certainly, such teachers as know their business need fear nothing from such examination. It is proposed to license such as pass. As the president says, "Even barbers have to have a State license; why not teachers of voice?" For further information regarding the proposed body, apply to Anna E. Ziegler, president, 163 West Forty-ninth street, or to Max Knitel-Treumann, secretary and treasurer, Carnegie Hall.

Good music was heard at the home of the Misses Kieckhoefer, 148 West Sixty-fifth street, Sunday afternoon last. Mme. Greville, soprano, sang; Helen G. Moody, pianist, once a Baermann pupil in Boston, now with Joseffy, played with nicety of touch and phrasing two Chopin pieces. January 25 she is to give a recital at Memorial Hall, Brooklyn. George Benites, baritone, and M. Chou sang modern arias, and Rafael Navas, pianist, contributed the G minor ballade of Chopin, and a poetic, graceful new composition by Balakireff, both played with much bravour and effect. Beside these, the Misses Kieckhoefer played intermittently—their own arrangement for violin, cello and piano, of Bruno Oscar Klein's "Secret d'Amour," be-

ing very effective. Marie Kieckhoefer played the celebrated Goltermann andante in E, with nice expression, and the social spirit was markedly cordial and bright, always the case at the Kieckhoefer's. The sisters gave a students' recital Tuesday, January 8.

The Women's Philharmonic Society, Any Fay, president; Luise Cappiani, first vice president and chairman of the program committee, is exceptionally active this year. The last week of the old year there was a concert at Miss Newman's studio, 21 West Forty-second street, at which Miss Levy played violin pieces by Sarasate, and Miss De Olloquo contributed piano pieces by Chopin, both artists earning double encores. Henrietta Seely, concert and church soprano, a Cappiani pupil, president of the Saint Cecilia Choral Club and director of the choir of Trinity Congregational Church, the Bronx, sang with artistic taste, Shakespearean songs by Dr. Arne, Morley and Schubert, preceding the singing with interesting explanatory remarks. Florence Bennett, a young girl of fifteen years, made quite an impression by her composure and the freedom and ease of her vocalization of the difficult aria, "La donna del Lago," by Rossini. She already has quite a womanly quality of voice, flexibility, and good breath control, as well as correct Italian pronunciation. The Women's Philharmonic Society voted her a free scholarship, and Mme. Cappiani gives her free instruction.

Parson Price's pupil, Ceta Bennett, of Tacoma, a member of the Max Figman Company, is winning laurels in the West. Says the Bellingham, Wash., Daily:

Before going on the stage Miss Bennett studied with Parson Price, Julia Marlowe's celebrated teacher. Mr. Price wanted her to remain under his instruction for two years, when he would put her in opera, but she decided that practical stage experience would be of greater benefit.

Pupils of Mrs. Price united in a musicale at her residence-studio, Ozone Park, L. I., December 21, those who did particularly well being Helen Blase, Richard Hassard, Ethel Earl and Alberta Price. Grace Corwin, the soprano, assisted.

Florence Annola Wright has been engaged as soprano of Bergen Baptist Church, Jersey City, beginning January 6. She was chosen from among thirty applicants. Having had wide experience in the Middle West, with a pure and strong voice, it is safe to predict that she will give satisfaction in her first New York position.

Fanny M. Spencer played piano pieces by Chopin and Goldschmidt, and May Nevin Smith sang songs by Haydn and d'Hardelot at the last Minerva Club meeting, at the Waldorf-Astoria Hotel, a fortnight ago.

Fidella Dario, the vocal teacher, whose activity as conductor in Hudson and Peekskill, as well as an important following in Greater New York, was recently mentioned in this paper, wishes it known that the Woman's Musical Club of Peekskill is the oldest musical organization of that city. Last year it was conducted by Dr. Griggs, of Vassar College, and for twenty years it has enjoyed the training of excellent conductors. Madame Dario is this year organizing a male chorus in conjunction with it, her professional pupil, Mr. Brady, the tenor, helping her in this work.

Richard Hageman, who toured as the pianist with Gilbert, and who expected to go on tour with Thomson (who is not coming), was last week especially engaged for the Macmillan tour, leaving on short notice. Madame Hageman-VanDyck, the soprano, has in her New York appearance won many admirers for her high and flexible soprano voice.

The National California Club held its last meeting on the evening of January 8 in the Banquet Room of the Waldorf-Astoria Hotel, when a stereopticon lecture on California was given, with vocal and instrumental music, the president, Mme. Eno Wadsworth Vivian, having the evening in charge.

Florence Sears Chaffee returned from last summer's vacation not entirely strong, the result of illness, and by advice of her physician she gave up her classes in the New York College of Music, Mrs. Byrne-Ivy, the contralto, taking them. The directors, Messrs. Hein and Fraemcke, refused to accept her resignation, for they said they appreciated her valuable work. She is now going to Mexico, stopping with friends who own a sugar plantation in Vera Cruz, expecting to remain two or three months.

Mrs. George Fiske, of Buffalo, was the guest during the holidays of Mrs. Whipple, of the Brunswick, and on New Year's Day there was a gathering of prominent musical people in her honor, among them Henry Clay Barnabee and Mrs. Barnabee, Florence Pease, Suzette Mickle, Marguerite Hall, Eva Hawkes and Florence Sears-Chaffee. Mrs. Fiske has long been prominent as a voice specialist in Buffalo.

Florabel Sherwood, the soprano, who is fast making a name for herself as an artist to be depended on, much liked by audiences because of a fine voice and appearance, has notices from the New York Herald and New Haven Register worth something to her, as follows:

A wonderful, rich, sweet quality, and has the freshness of spring-time which, with a charming personality, makes her singing most enjoyable.—New York Herald.

Her appearance at the May Festival was most successful. Her cadenzas brilliant and finished.—New Haven Register.

Katherine Hanford, who a month ago went to Houston, Tex., for the second consecutive winter, has been busy with pupils, and getting ready for her own recital, given in the home of Mrs. M. T. Jones and Mrs. William Jones on December 20. This is from the Houston Daily:

The first three numbers were the "Lascia Chio Piangia" of Handel, Bruch's "Penelope ein Gewand Wirken," and Henschel's "King of Thule." Mrs. Hanford's recital of the grand aria, "Noch Lager Daemmerung," from Bruch's "Achilles," as a work of art had a noble beauty like that of classic statuary. It was complete, artistic symmetry, perfect at every point. The "Elegie" of Massenet was exquisitely sung, showing at one point the very prettiest effect of portamento, and the quality of tone in which the two words, "sont partis" came, thrilled the listeners deliciously.

The Richard Strauss song, too, was lovely, and the sweetness of Dvorak's "Als die alte Mutter" compelled tears of sympathetic tenderness. The final group was composed of English songs. Suddall's "Two Brown Eyes" was thoroughly pleasing, and in Mrs. Hanford's singing of Black's "Cynthia" she presented strongly marked and most beautiful effects of color contrasts in tone. Lisa Lehmann's "Roses After Rain" was the last on the list, and this the listeners insistently redemanded. At the end requests came from all sides that Mrs. Hanford would sing the song she has made so popular, "The Little Captain," and she, of course, complied.

Clarence E. Le Massena was musical director of the Christmas cantata given at South Park Memorial Chapel January 2, he having also made the orchestration for it. The orchestra also played an overture by Leutner and a waltz by Waldteufel under Le Massena's direction, receiving compliments for the work done.

Dr. B. Merrill Hopkinson, the well known baritone, sang recently in Washington, D. C., and in Raleigh, N. C., the first named occasion being in the "Bischoff Concerts" at the First Congregational Church, and the last being as soloist for the Raleigh Choral Society, Wade Brown conductor. Two press excerpts:

Dr. Hopkinson's three songs for baritone, "Shepherd, See Thy Horse's Foaming Mane," Kobay; "Drink To Me Only," old English; "Alt Heidelberg," Jensen, earned him much applause, as he sang them in fine style, and he contributed his share in a faultless manner to the singing of "In a Persian Garden," Lehmann.—Washington Herald, December 20, 1906.

Dr. Hopkinson, the baritone, with his rich, mellow voice, sustained the reputation he has gained in previous visits to Raleigh. He is an artist of the highest type, and his audience is swept along by the melody of his singing. His expression and the presentation of his selections of last night were excellent.—Raleigh, N. C., News and Observer, December 7, 1906.

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THE MANHATTAN OPERA.



Verdi's "Traviata," January 2.

The account of this performance will be found in the editorial columns of this issue of THE MUSICAL COURIER.

Bizet's "Carmen," January 4.

The familiar cast, headed by the brilliant Bressler-Gianoli as Carmen and the ardent Dalmores as Don José, gave an exciting performance of "Carmen" last Friday evening before a packed house. Renaud was the Escamillo, and repeated his customary triumph in the part. Donalda looked as pretty as a picture in the role of Micaela, and



MELBA AS VIOLETTA.

sang like a lark. Campanini, the chorus and the orchestra all shared in the honor of making the performance a thing of unalloyed artistic pleasure.

Donizetti's "L'Elisir d'Amore," January 5 (Matinee).

Nemorino Bonci
Adina Pinkert
Gianetta Trentini
Sergente Belcore Seveilhac
Dulcamara Glibert
Conductor Campanini

Bonci as Nemorino achieved an ideal representation, for the light, florid music of Donizetti is exactly to the liking of the greatest living Italian tenor, and he reveled in the melodious cantilenas and fioriture passages. No prima donna could have excelled the easy grace and perfect flexibility with which Bonci sang roudades and scale passages, and in episodes requiring sustained beauty of tone and unbroken legato he has no peer among all the great tenors of the day. His acting gave the character of Nemorino just that touch of comic whimsicality which the part demands. The house rose at him and made Bonci the hero of the performance.

Pinkert was vocally a fluent Adina, and in her acting revealed rare humor and piquant archness. Trentini made a genuine hit in a small part, and Seveilhac and Glibert helped the feast of song with their beautiful voices and well trained art, and enhanced the flow of humor with their effective burlesque acting. Campanini made the dainty score a thing of exquisite loveliness, and his conducting, together with the work of the principals, should help Donizetti's melodious comic opera to frequent performances in the regular repertory of the Manhattan.

Verdi's "Traviata," January 5 (Evening).

The Melba cast—without Melba—gave the Saturday evening performance of "Traviata," and it was popular not only in price but also in its reception on the part of a crowded and wildly enthusiastic house. Donalda undertook the role of the consumptive heroine, and won an overwhelming success with her excellent acting and finely finished singing. Her coloratura work was a revelation to those of her local admirers who had previously considered her as essentially a singer of purely lyrical roles. The trills, staccati and rapid runs were tossed off with ease and brilliant precision, and in them Donalda's voice possessed not only lightness but also rich and vibrant quality. She is an actress of skill, as her Marguerite showed most eloquently, and in depicting the troubles of Violetta she made her impersonation no less telling than that of the Gounod heroine. Bassi again scored strongly as Alfredo, and Renaud as Giorgio Germont once more impressed the discerning auditors with his large dignity and superfine vocalization.

Sunday Night Concert, January 6.

The assisting artists were Glibert, Trentini, Arta, Madame Glibert, Altchevsky and Lejcune. Tanara conducted.

Verdi's "Trovatore," January 7.

The same cast which sang "Trovatore" at its première in the Manhattan, repeated the excellent performance on Monday evening. Mme. Di Cisneros' Azucena was again the striking feature of the evening, both vocally and histrionically. Dalmores' fresh voice sounded to brilliant advantage in the music of Manrico. Russ, as Leonora, and Seveilhac, as the Count di Luna, confirmed the splendid impression their work had made at the première. A large audience applauded enthusiastically.

Katharine Goodson en Route.

(By Telegraph to THE MUSICAL COURIER.)

Boston, Mass., January 8, 1907.

Katharine Goodson, the English pianist, is on board the steamship Cymric, which is expected to arrive in Boston January 10.

HENRY MASON.

Germaine Schnitzer's Second Recital.

New York pianists, piano students, and music lovers had another opportunity Monday afternoon to admire the remarkably gifted Germaine Schnitzer. At Mendelssohn Hall the fair pianist presented the following program, it being her second recital in that auditorium:

Prelude and Fugue, F minor.....Bach
Sonata, op. 57, Appassionata.....Beethoven
Variations Serieuses.....Mendelssohn
Impromptu.....Chopin
Valse.....Chopin
Nocturne.....Chopin
Scherzo, B minor.....Chopin
In Der Nacht.....Schumann
Les Abeilles.....Dubois
Rhapsodie, No. 9.....Liszt

There is a radiant quality in Miss Schnitzer's playing that permeates the atmosphere, and that at once brings every listener to realize that an unusual personage is seated at the piano. When Miss Schnitzer plays it is difficult for the critic to specialize, since the young artist seems to have a good understanding of the traditions of both the classic and romantic schools. For one thing, let the gods be praised, there is no feminine sentimentality in her interpretations. She has both refinement and delicacy, but when she arrives at the place where virility is demanded she becomes a very lioness of strength and endurance. Miss Schnitzer possesses, too, the warm imagination that beautifies even the music that was written primarily to test merely the technical skill of the player. At this second appearance Miss Schnitzer more than justified the opinions expressed after her first recital and also what the European critics have written about her art. More recitals by Miss Schnitzer cannot fail to provide enjoyment and instruction to musical audiences in New York and the country at large.

Grienauer in Brooklyn Tonight.

Tonight (Wednesday, January 9) at 8:15 Karl Grienauer, the 'cellist, gives a recital at Plymouth Church, Brooklyn, assisted by the Grienauer 'Cello Quartet. This quartet will play the celebrated work by Popper, the suite in G major, consisting of four movements. As this is a subscription recital practically no more seats are to be had.

Miss S. M. Smythe's opera, "Standrecht," made a practical fiasco at its first representation at the German Theater in Prague.

SEATTLE MUSICAL NEWS.

SEATTLE, Wash., January 1, 1907.

At the December meeting the Schubert Club gave a successful concert, including organ numbers by Mr. Howe, piano numbers by Mr. Blackmore, violin numbers by Mr. Gibbs, and songs by Mr. Williams and Madame Clary. A wide range of composers were represented—MacDowell, Debussy, Thayer, Bach, Fischer, Wieniawski, Whiting, Willeby, Grieg, Chopin, Saint-Saëns, Hubay, Rubinstein, Schira and Hammond. Some days later the Schubert Club gave a concert in Columbia College Hall. A program of piano music was interpreted by Mesdames Tyler, Shepard, Manning and Rustad. There were also vocal numbers by Mesdames Miller, Porter, MacLachlan, Grey, Barnes, Crawford, Brown, Houghton and Nelson.

Mrs. Grenside Dobson presented the following named pupils at her last studio musicale at her home on Twelfth avenue: Mrs. G. A. Wright, Mrs. E. B. Starke, Edline Jones, Norma Blake and Anna Greene.

May Bucklen's piano pupils were heard at a recent recital. The players were Mildred Burns, Onita Church, Charlotte Hoge, Valria Nichols, Corinne Barnes, Katherine Church and Adelaide Aull.

Caroline Sadler, a new piano teacher, has opened a studio in the Holyoke Block. Miss Sadler has studied with eminent pupils of Leschetizky.

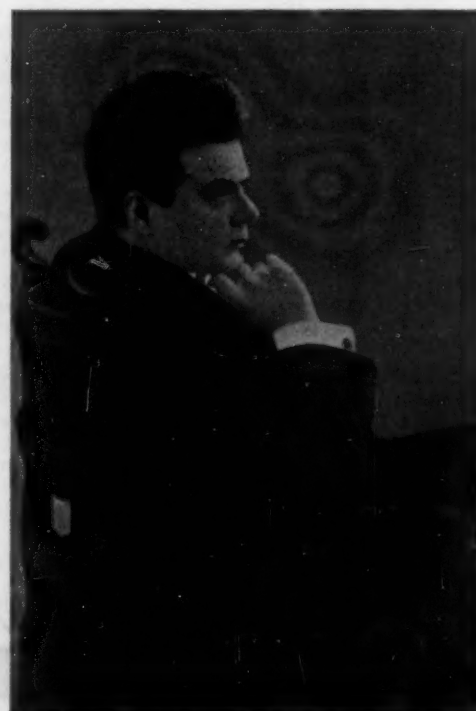
Performances of "Mam'sell 'Awkins" were given in Seattle on December 10 and 11 by the Egan Opera Company. Frank C. Egan, of the Egan Dramatic School, staged the operetta, assisted by Lillian Fisher, Franz Adelman, Signora Matildito and other resident talent.

The Ladies' Musical Club gave the appended program on the afternoon of December 10:

The Lost Chord.....Sullivan
The Ladies' Musical Club Chorus, under the direction of Harry Girard.
Sonata, F major.....Grieg
Almeda Frances Mann, Eloise Edwards, Accompanist.
Love Is My Life.....Metcalfe
Until You Came.....Metcalfe
Mrs. R. B. Jansen.
Du bist die Ruh.....Schubert-Liszt
Toccata.....Alberto Jonas
Scherzo, Valse.....Moszkowski
Lillian S. Raymond.
Charmant Papillon.....Andre Campa
Ein Ton.....Peter Cornelius
Waldegessprach.....Robert Schumann
Mrs. Bamford A. Robb.
C minor, Allegro ma non tanto, Finale, Allegro.....Beethoven
Mr. Gibbs, first violin; Mr. Prior, second violin; Mr. Loeffler, viola; Mr. Gastel, violoncello.
If My Song Had Airy Pinions.....Hahn
Ye Spotted Snakes.....Macfarren
The Ladies' Musical Club Chorus.

James Hamilton Howe delivered a lecture on "The Symphony Orchestra" on December 12, at Columbia College Hall.

DAVID SCHEETZ CRAIG.



MARIA SAMMARCO TO SUCCEED RENAUD.

MRS. ARCHIBALD S. WHITE**A BRILLIANT SINGER.**

Mrs. Archibald S. White, dramatic mezzo soprano—formerly Olive Moore, of the Bostonians, whose success in "Robin Hood" and other DeKoven operas gave unequivocal promise of future triumphs—was never in better voice than at the present time. This was strikingly apparent at a recent recital, a private affair in the Dossert studios, Carnegie Hall, when she captured her audience of artists, critics and fashionable folk, and raised such a furore that erroneous reports arose that she would be prevailed upon to return to the stage. It is not strange that devotees of music, genuine artists, should almost forget themselves in their ardor in protesting that such gifts and musical culture should not be hidden in home and society circles. It is not surprising that enthusiastic lovers of the opera should impassionately demand that the world should have the benefit of such a wonderful voice as is possessed by this royally gifted singer. The very privacy and congeniality of a happy domestic life and privileged society circles have afforded Mrs. Archibald S. White an ideal environment for serious study. She has been fortunate in the selection of a teacher who has a unique record of repeated successes in developing the individuality as well as the power of exceptionally fine voices. With all the privileges and accessories of a happy home at command Mrs. White has been spared the disadvantages and hardships of the struggling artist. She has, for five years, studied with Dr. Frank Dossert, whose students here and under his instruction part of the year at his school in Paris, give enviable reputation, by their success, to his skill, breadth and insight as an instructor.

A truly wonderful voice and fine stage presence, united with personal charm, combine to cause Mrs. White's musical admirers to clamor for what they call the world's claims upon her great gift. She will accompany her husband to Italy the latter part of this month, and in the summer will be in or near Paris, where she can continue study with Dr. Dossert. On the occasion of Mrs. White's recent happy hit at the Carnegie Dossert studios she gave the following program:

Aria, Herodias Massenet
Song—
Aus Meinen Grossen Schmerzen Franz
Im Herbst Franz

Stein Auf Geliebtes Schätzen Brahms
Sapphic Ode Brahms
Minnelied Brahms
Indian Songs Amy Woodforde-Finden
Song—
Chimes Dossert
Consolation Dossert
Ecstasy Beach
Aria, La Favorita Donizetti

Dr. Frank Dossert is booking a large, select class of



MRS. ARCHIBALD S. WHITE.

pupils for a four months' study of voice, opera and French diction in Paris. The party will sail June 1 from New York for Paris under Dr. Dossert's personal guidance, and will return to New York about October 1. The number of pupils taken abroad will be necessarily limited, as

each student will receive private daily lessons in voice and French during the entire stay in Paris.

Dr. Dossert will return to New York October 1 with the class, and will continue his vocal work at Carnegie Hall. Madame Dossert will have full charge of the Paris studio.

Piano Prodigy Plays Again.

Miccio Horszowski, the talented boy pianist, who made his debut at Carnegie Hall a fortnight ago, gave a second recital in the same place last Sunday evening. He played an exacting program in a fashion that emphasized the great musical and mechanical gifts which THE MUSICAL COURIER pointed out in Horszowski's performances so long ago as at his European debut and his subsequent highly successful appearances in Italy, where he was the musical sensation of the hour. Horszowski deserves better of the American public than to be regarded merely as a "freak" who has no musical message of importance to deliver, but unfortunately the native music lovers seem to have acquired an attitude of indifference toward all artists who have not reached and passed their majority. That is entirely the public's loss, for there was much to enjoy and even to admire in Horszowski's really excellent performance of the following program:

Thirty-two Variations, C minor Beethoven
Sonata, op. 22, G minor Schumann
Melodie Gluck Sgambati
Impromptu, op. 36, F sharp major Chopin
Valse, op. 64, No. 2, C sharp minor Chopin
Nocturne, op. 15, No. 2, F sharp major Chopin
Etude, op. 10, No. 4, C sharp minor Chopin
Sicilienne Bach
Sonata Scarlatti
Fileuse Moniusko-Meleer
Theme and Variations Paderewski

Elliott Schenck's Latest Successes.

Elliott Schenck is proving a great success as musical director of the Telharmonium. The music is now installed in many hotels, homes and restaurants, and much of the success of the instrument is due to Mr. Schenck's directorship.

HAMLIN REPEATS HIS TRIUMPHS IN GERMANY

Enthusiastic criticisms from the most important critics of Berlin, Dresden, Munich, Cologne, Baden and Leipzig:

Among the vocal performances of last week, the recital of George Hamlin stands artistically the highest. Mr. Hamlin possesses an unusually fine sounding and pure tenor voice, equally well trained in all registers, with brilliant upper tones, and sympathetic—what most tenors lack—with resonant low notes. These natural talents, unspoiled by false training, are accompanied by a surprisingly good breath control and easy head voice and a flexibility which is shown in facile and evenly flowing coloratura. The German pronunciation, the tasty interpretation, are to be considered further merits. The artist masters the various styles of songs most excellently.—Allgemeine Musik Zeitung, Berlin, November 2, 1906.

Mr. George Hamlin made himself known to advantage here last winter as a lieder singer, and left a good impression. Since then he has unmistakably perfected himself still more and has attained much that formerly did not seem irreproachable. The handling of the German text is much easier and so, in proportion, he succeeds better artistically in more completely interpreting the German songs. He gave proofs of this marked advance in the Schubert and Schumann songs. He sang carefully and with fine temperament and expression "Im Abendrot," "Der Musensohn," "Stille Thränen" and "Die Meerfee." Also, vocally, he seems to have gained materially in many ways. The tone production is freer and more certain and the delivery clearer. His mezzo voce is especially agreeable, as is also the very clever transition to this from full voice. Because of his serious and excellent schooling, he makes the most artistic effects, as nothing in the way of beauty of tone is lost, and he easily reaches the high B. Mr. Hamlin has proved himself in everything an artist of distinction who has the right to give his own recitals. He is an intelligent and interesting singer.—Dresden Nachrichten, Dresden, November 3, 1906.

Mr. Hamlin attracted a great deal of attention last year at his first concert, and so he could demand considerable attention for his present reappearance. Such a schooling and thorough education, such a subtlety and lightness of tone development, and such a flow of legato and vibration of the resonant chamber, such a healthy elasticity and solidity as distinguished Mr. Hamlin's singing one seldom hears. This is the real artistic singing of a lyric artist who, without possessing extraordinary means, has been trained with exquisite care.—Dresden Anzeiger, Dresden, November 6, 1906.



GEORGE HAMLIN

The song recital of Mr. Hamlin afforded its hearers genuine enjoyment. The program was not arranged according to the usual manner—so as to make a hit—but brought out real and seldom sung lyric pearls. The rendition of the program was satisfactory in a high degree all the way through. Mr. Hamlin has command over a genuine tenor voice, with soft and flexible and strong and resonant high notes. His technique is well high faultless, as was at once shown in the perfect style of the Handel aria at the beginning of the program. But what distinguishes Mr. Hamlin besides his voice and technical advantages are warm feeling and a gift of form. The singer won my high esteem by his interpretation of the uncommonly difficult "Wo find ich Trost?" by Wolf. He also succeeded particularly well in the purely lyric songs of Schubert, and in the Schumann and Strauss songs showed especially the splendor of his high notes.—Neueste Nachrichten, Munich, November 3, 1906.

Mr. Hamlin has learned much, as can be seen by his highly developed breath control, works with absolute surety and ease. The voice sounds equally well in all registers, and he is able to produce tones, often very artfully, which are capable of being developed, on account of which the singer is able to make beautiful effects with the mezzo voce; also in his interpretation he is possessed of splendid understanding, and he showed himself, on the intellectual side, to be a well educated singer. His concert was well attended and he was given an enthusiastic reception.—Allgemeine Zeitung, Munich, November 3, 1906.

Mr. George Hamlin, the well accredited singer, was received with demonstrations of enthusiasm and given a lively ovation. He sang with much expression, warmly and convincingly, with a large, well sounding tenor voice, songs by Handel, Schubert, Schumann, Brahms, Wolf and Strauss. His technique is in a high degree masterful. Hamlin is a fine feeling artist whose tones always give an impression of soulful depth. In the Schumann songs he put a wealth of feeling and deep passion, and in those of Schubert a wealth of insinuating grace.—Chemnitz Allgemeine Zeitung, Chemnitz, November 7, 1906.

Of great versatility, certainly, is the tenor, George Hamlin, whose appearances last year were well remembered. That musical intelligence is shown in all he interprets was manifested again last Wednesday.—Berlin Neueste Nachrichten, Berlin, October 25, 1906.

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LEIPSI, December 26, 1906.

As there was no Gewandhaus concert set for the holiday week, the chief musical responsibility for the city, aside from the theaters, has rested upon the Thomaner Chor. Two à capella services and two services with orchestra were sung as follows:

In St. Thomas' Church, Saturday afternoon, December 22; Bach organ fuga super, "Magnificat"; E. F. Richter's "Von Himmel hoch, da Komm ich her," for solo and four voice chorus; Bach's trio super, "Nun Komm der Heiden Heiland," a dui Bassi e canto firmo; K. G. Reissiger's "Es ist ein Ros entsprungen," for five voice chorus; A. von Othegraven's motet, "Christ-kindlein's Wiegenlied," for four voice chorus.

In St. Thomas' Church, Monday afternoon, December 24: Bach's fantasia super, "Nun Komm der Heiden Heiland" (choral im pedal); Carl Riedel's setting of "Alt-böhmische Weihnachtslieder," for solo and chorus; Michael Praetorius' "Es ist ein Ros entsprungen," for four voice chorus; Franz Gruber's "Stille Nacht, heilige Nacht."

In the St. Thomas and Nicolai churches, respectively, at 9:30 a. m., December 25 and 26: Theodor Weinlig's "Das Volk, so im Finstern wandelt," for solo, chorus and orchestra.

Isle Friedlander, a Leipzig woman, has collaborated with Amelie Nikisch (Mrs. Arthur Nikisch) in the writing and staging of a Christmas fairy story in a series of six stage pictures, under the title of "Prinz Adolar und das Tausendschönchen." The work was first given in Hamburg with great success, since which it has had a number of successful performances in the New Operetta Theater of this city. The story is drawn on agreeable, typical Christmas fairy tale lines, and is finely staged. Mrs. Nikisch has written all of the music. The numbers include a two minute orchestral Vorspiel, a vocal duet, a tenor song, melodramatic "fire" music, Vorspiel to second picture, a song with frog chorus and orchestra, a coronation march, and probably a half dozen other brief numbers. The music shows character, finely adapted to every emergency that the stage pictures present, the whole being highly melodic and in eminently fine taste. If an American manager with a really stagey book could have an operetta or musical comedy with so appropriate and tuneful scoring as this for the usual operetta orchestra, there should not be much doubt about the safety and permanency of the box office receipts.

"Die Vier Grobiane," a three act musical comedy by E. Wolf-Ferrari, on a text by Carlo Goldoni, was given a first Leipzig performance December 10, and was repeated eleven days later. The story is that of four bad tempered men, who are generally out of humor with their wives, but who, nevertheless, cannot get along without them. There is no overture and the work requires about two hours and a half. Wolf-Ferrari has generally spread his orchestral colors with the small brush, quite as small as

that used by Mozart. As the music is eminently lyric and the whole work a worthy follower of the gentle orchestral treatment of Mozart, without plagiarism, it seems entitled to long life in every community where quality is taken in exchange for quantity. As this composer is young and his chief enthusiasm centers upon the composition of opera, he should do much that is useful in this field. The public of this city is receiving the new opera with becoming cordiality.

Ludwig Wüllner's annual song recital here was given in the Kaufhaus, with Hermann Zilcher. The evening was devoted to twenty-five songs and ballads by Robert Schumann. "Die Löwenbraut," "Belsazar" and "Die beiden Grenadiere" were among the latter. Wüllner is first the man of eloquence. His voice is as good, or better, than it was ten years ago, and as Mrs. Carl Alves appropriately remarked, vocal pupils may take much instruction from Wüllner's treatment of the voice. Zilcher's manner of bringing out the great character in all the above Schumann writing for piano is among the most remarkable that is to be heard anywhere. The recital must have been one of the best financial successes of the year, arranged, as usual, by the Eulenburg Bureau.

At a piano recital given in Hotel de Prusse by Leo Kestenberg, of Berlin, the César Franck prelude, chorale and fugue, also Alkan's "Le festin d'Esoppe," were among the works seldom heard in this city. Owing to other programs the same evening, these works had been played when the undersigned reporter arrived. Liszt's grand fantasia on motives from "Norma" was a poor comforter for such disappointment, though the B minor sonata, the "Hexameron" or the "Dante" sonata might have answered the purpose very well. The public also gave little thanks for the energy expended on the "Norma" fantasia.

Beethoven compositions took up the sixth Philharmonic Orchestra program under Hans Winderstein. A performance of the "Ninth" symphony was preceded by the "Egmont" and "Leonora" No. 3 overtures, and the tenor cycle with piano, "An die ferne Geliebte," sung by Emil Pinks, of Leipzig. The soloists for the symphony were: Soprano, Hildegard Börner; tenor, Emil Pinks; contralto, Greti Steffens, of Berlin, and basso, Alfred Kase, of Cassel. As Frau Börner was taking the place of another singer who was indisposed, she sang without rehearsal. The entire evening's work was performed on a creditable artistic plan. The chorus was the "Neue Singakademie" of Halle. At home the chorus is directed by W. Wurfshmidt.

The Munich Deutsche Vereinigung für alte Musik gave a most interesting concert in the Kaufhaus, with a program representing Buxtehude (1637-1707), Ph. H. Erlebach (1657-1714), Handel (1685-1759), Fl. L. Gassmann (1729-74), Carl Stamitz (1746-1801), F. W. Rust (1738-96), Haydn (1732-1809), Mozart (1756-91), Franz Benda

(1709-86) and Joh. Stamitz (1717-57). The compositions were in various chamber music combinations for violins, viola, viola d'amore, viola da gamba, violoncello, cembalo and hammer klavier. The soprano, Johanna Bodenstein, sang numerous songs and arias to these accompaniments. All of the evening's renditions showed thorough growth into the spirit of the old music, and all the selections were of much intrinsic musical value.

Frau Johanna Röthig-Schrader, mezzo soprano, formerly of Leipzig, but now of Pössneck in Thüringen, recently spent some days here as the guest of friends. During her visit she was heard privately in a rendition of the Isolde's "Liebestod." Her voice is one of great native attractiveness, now under superb treatment, and her musical style shows richness and finish that are only gained through many years of singing good music. Formerly she appeared here often in public, and she still appears occasionally in concert and oratorio. She is the wife of the present conductor of the city orchestra at Pössneck.

The pianist, Mathilde Pabst, of this city, played a recital with the Winderstein orchestra as the accompanying body. The Beethoven G major and the Schumann concertos were played. The general treatment of the instrument was good, but the pianist showed lack of routine and suffered most unfortunate lapses of memory in the Schumann. Winderstein showed great skill in saving the performance and otherwise accompanied with fine regard for the solo instrument.

Anny Lambert, soprano, and the violinist, Adele Stöcker gave a joint recital in Hotel de Prusse, and proved their art entitled to much respect. The soprano sang principally coloratura numbers by Mozart and Alabieff, but Schubert, Brahms, Reger, Wolf and Ernst Cahnly were represented, the last named by his fine song "Draussen im Garten." The violinist played the Bach D minor sonata containing the chaconne, and the sonata No. 5, from Reger's op. 91, for violin alone. Her readings leaned much to the sentimental and she took many liberties, but she played in tune and seemed to have grown well into the Reger sonata. This is decidedly good music, but the last movement is so short as to seem abruptly broken off. The theme on which it is built is probably the weakest in the sonata, as well. Must have been nearing the Reger lunch-time again. Of the seven sonatas comprising this 91st Reger opus, the first and second are likely to wear as well as any.

Compositions by the comparatively youthful pianist, Ignatz Waghalter, occupied an evening at Hotel de Prusse. The composer had the assistance of a string quartet comprising his violinist brother, Wladyslaw Waghalter; Carl Scheurer, Carl Wendel and James Bruce. The singer, Tilly Erlenmeyer, also assisted. The string quartet, a cello nocturne, and eight songs failed to show unusual individuality, but a violin and piano sonata in F minor was surprisingly better. This showed mood kinship with Grieg, both in the first and third movements, but that was not dangerous, especially as the composer got well back into his own invention each time. The work will probably be accepted for publication by a well known Leipzig house.

EUGENE E. SIMPSON.

Spreading the Gospel of Good Music in Mexico.

Pedro Luis Ogazon, a pianist of San Angel, Mexico, is working hard to spread the gospel of good music in his vicinity. Señor Ogazon, with other musicians composing the Sociedad de Musica de Camara, have united in the performance of chamber music in his town. At the first of two concerts, Señor Ogazon, as pianist; Arturo Aguirre, violin; Pedro Valdes Fraga, violin; Apolonio Arias, viola, and Luis Rocha, cello, devoted the program to the presentations of the Beethoven quartet, No. 5, op. 18; one movement from the Tchaikowsky "Trio," op. 50, and a Schumann quartet. Señor Ogazon played, as piano solos, the Brahms-Gluck gavotte, and a toccata by Debussy.

At the second concert, last month, these artists, with the assistance of Federico Velez, gave a program made up of compositions by Rubinstein, Grieg, Schubert and Schubert-Liszt. The numbers played were the Rubinstein quartet, for strings, op. 17; the Grieg sonata, for piano and violin, op. 13; Liszt's arrangement of Schubert's "Young Nun," and "Soirée de Vienne," for piano; and the Schubert quintet, for piano, violin, viola, cello and banjo.

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PHILADELPHIA.

PHILADELPHIA, Pa., January 5, 1907.

The chief attraction of the twelfth rehearsal and symphony concert given by the Philadelphia Orchestra, under the direction of Fritz Scheel, on January 4 and 5, was undoubtedly the performance of the Liszt symphony to Dante's "Divina Commedia," representing the pains of hell and joys of heaven. As a composition it is scarcely likely to become popular, though there are strains of real beauty, as, for instance, the episode of Francesca da Rimini, scored, "Andante Amoroso." The vocal touch in the "Magnificat," sung by women's voices, could not but remind one of Beethoven's "Ninth" symphony, with its "Ode to Joy."

The orchestra, considerably augmented for the occasion, was given a fine opportunity for the display of individual excellence.

The "Swan of Tuonela," by Sibelius, and Schumann's "Manfred" overture completed the orchestral numbers.

Josef Lhévinne, the much heralded Russian pianist, gave an exceedingly brilliant rendition of the Rubinstein concerto in E flat major. He produces wonderful crescendo effects, in which he was ably assisted by his instrument.

The playing of the Scriabine "Prelude" for the left hand alone was a remarkable exhibition of skill and tone coloring.

For the thirteenth set of concerts, on January 11 and 12, the following program is announced:

Overture, The Barber of Bagdad.....Cornelius
Symphony in C major, Jupiter.....Mozart
Concerto in E major, for Violin, Orchestra and Organ.....Bach
Fantasy.....Moussorgsky

Thaddeus Rich, the young and gifted concertmeister, will be the soloist.

A Wagner program was enjoyed on Wednesday evening, January 2, when the New York Symphony Orchestra made its first appearance here this winter.

The Sibelius symphony in E minor will be given its first hearing in Philadelphia on Monday evening, January 7, by the Boston Symphony Orchestra, on the occasion of its third appearance here. The "Egmont" overture and Beethoven's D major concerto, for violin, with Willy Hess, concertmeister, as soloist, will complete the program.

Herr Burrian and Mmes. Eames and Kirkby-Lunn will appear in "Lohengrin," the opera selected by the Metropolitan Opera Company for the performance on Tuesday evening, January 8.

An interesting program of vocal and instrumental numbers will be given at the New Century Drawing Rooms on Monday evening, January 7, by the Young Men's

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Hebrew Association, with Nancis France, soprano; Mrs. H. R. Labadie, elocutionist; Louis Diamond, pianist; Daniel Visanska, violinist, and Helen Pulaski, accompanist.

The Philadelphia Choral Union, under the direction of Anne McDonough, will give Handel's "Acis and Galatea" in Witherspoon Hall on Monday evening, January 14, assisted by Mrs. James Elverson, Jr., Frederic Charles Freemantel, Edward Shippen van Leer, Tom Daniel, Edith Mahon, and William Silvano Thunder.

LILLIAN B. FITZ-MAURICE.

MORE TRIBUTES FOR KARL KLEIN.

The latest articles about the young violinist, Karl Klein's, recent debut in Vienna, follow:

A few days ago a young violinist, Karl Klein, made his debut here very successfully with the Brahms concerto. Whoever can play this difficult, eternally beautiful work so masterly as Herr Klein did, needs hardly a special recommendation. If we did not know that he is a pupil of Ysaye, we would at once suspect this to be the case, judging by the elasticity of his bowing and the elegance of his playing. His tone is full and of great carrying quality, his technique very brilliant, and, as he also possesses a fine musical conception, we can prophesy this gifted artist a splendid future.—Illustrirte Wiener Extrablatt, December 9, 1906.

As a future star among violinists appeared on the horizon, Karl Klein, whose youthful exuberance is a specially delightful characteristic of his playing. With Klein there is probable a magnificent development that was not to be expected from the very start from the "phenomenon Kubelik," and which really never has materialized.—Deutsches Tageblatt, Vienna, December 3, 1906.

A young violinist, Karl Klein, unknown here until a few days ago, a pupil of Ysaye, gave his first concert in Vienna on Thursday at the Gr. Musikvereinsaal. He is a talent of greatest promise, young, full of temperament, technically highly developed, and of that audacious conception characteristic of all real musicians. For the great beauties of the Brahms concerto, for the glittering charm of Lalo ("Symphonie Espagnole"), he shows already a fine understanding. With so great an ability, with so rich a talent, much may be expected for him in the near future. Flowers and wreaths accompanied his first steps from the podium.—Die Zeit, Vienna, November 24, 1906.

Willy von Sachs, the well known musical litterateur, who formerly resided in New York and now living in Vienna, writes the following about Karl Klein:

"Karl Klein, the son of Bruno Oscar Klein, the well known organist, appeared in an orchestral concert of his own for the first time in Vienna on the 22d ult., scoring a distinct and pronounced success. His musical studies

were pursued principally in Europe. After graduating at the Leipsic Conservatory he went to Ysaye, under whose guidance he fitted himself for the concert stage. His playing shows many of the great characteristics of his famous Belgian master—breadth and singular beauty of tone, unusual facility of execution and ripe musical intelligence. What he, at present, would seem most to lack is the experience of playing before a large audience. When he shall have had that he gives promise of taking rank among the foremost of his colleagues. His program, an ambitious one, included the F major concerto of Bach, the Brahms concerto, and Lalo's "Symphonie Espagnole," a selection well designed to show a violinist's qualities.

"Not only in the classic purity of the first number, but also in the austere beauty of the Brahms composition, as well as in the brilliancy of the Hispano-Gallic pyrotechnics of the last, did he show himself fully equal to the exacting task he had set himself. It is not often that a young artist, coming practically unheralded, achieves a success so unqualified as that which Karl Klein met with and it was gratifying that a favorable verdict of a Viennese audience, than which nothing is more difficult of attainment on any concert stage, this time should have fallen to the claim of an American."

Greco's Activity.

Filoteo Greco, the vocal teacher and composer, continues his various activities. A professional pupil for whom he predicts important achievement is Florence Strange, contralto, who has a fine voice; another is Harriet Wrights, soprano of the First Presbyterian Church of Yonkers, whose voice is singularly beautiful, with even range, from low to high. Signor Greco's new compositions are a duet and an "Ave Maria" in manuscript. He is one of the original members of the Music Teachers' National Association of the New York State M. T. A., and of the Manuscript Society, and keeps his interest in and support of these organizations.

A Pupil of Victor Harris.

Hedwig Theobald, soprano of the King Avenue Methodist Church in Columbus, Ohio, and a well known concert singer in that region, is in New York for a month, renewing her studies with Victor Harris, with whom she formerly studied for several seasons.

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CINCINNATI.

CINCINNATI, January 5, 1907.

For the fourth Symphony Orchestra concerts, which will be given in Music Hall, on Friday afternoon and Saturday evening of next week, the Orchestra Association has engaged Ossip Gabrilowitch, the distinguished Russian pianist.

In matters pertaining to operatic training and coaching Mr. William McAlpin speaks with authority. Her experience, tact and ability are combined for the achievement of results. Her operatic school in Cincinnati is in touch with the New York studio, where she coaches her pupils for the concert and operatic stage. The second week in January she will give an operatic and dramatic recital. Easter week she will produce her dramatic students in "A Midsummer Night's Dream," by Shakespeare, with Mendelssohn's musical setting. Mrs. McAlpin has designed the costumes and is busy selecting the stage equipments and electrical effects.

The Cincinnati Conservatory Concert Hall has been in the hands of decorators for the past few weeks and is artistically beautified. It will be ready for use early in January, when it will be reopened with a piano recital by Hans Richard. The regular Saturday afternoon recitals will be resumed on January 12 at 4 o'clock, and will be continued each Saturday without interruption throughout the season. Rehearsals for the next concert by the Conservatory Orchestra and Chorus will be resumed next week, Mr. Tirindelli having planned an absorbingly interesting program.

A unique event was the children's recital at the Cincinnati Conservatory Hall, on Saturday afternoon, December 22. The children were presented by Eleanor Gallagher and Ethel Pilard. Their progress and talent were interesting objects for observation and study in the following program: "Cradle Song," Krogman, Edna Tischler; "Elfin Dance," Jensen, Alma Flicker; "Tiny Tim," Orth, Katharine Wright; "Lose Blatter," Kolling, Elsie Moers; "Spinning Song," Klein (op. 43), Rosalind Vail; "Tulip, Jessamine," Lichner, Norma Flicker; "D'Avalanche," Heller, Johannah Davis; "Curious Story," Heller, Emily Eschenbach; "Spinning Wheel," Von Wilm, Milford Meis; "Kleines Scherzo," Voss, Dorothy Coolidge; Melodie Valse, Greig, Geraldine Cookson.

Hans Richard, who was the soloist in the Symphony Orchestra concert at Piqua on Friday night, December 1, was accorded an ovation.

Oscar Ehrgott, who recently returned from an extended trip through the East, will remain in the city during the remainder of the season. The chorus of the school has begun rehearsals on Mendelssohn's "Athalia," which will be presented the latter part of January. There will be a students' recital in the school's music rooms on Monday evening, January 7.

The choir of the First Presbyterian Church, on Walnut Hills, will give another series of special praise services this season. Oscar Ehrgott, director, has decided to present some of the great masses this season. As will be remembered, he gave, in 1904-5, a series of cantatas, and in 1905-6, a series of oratorios.

The choir of St. Paul's Cathedral, under the direction of James E. Bagley, organist and choirmaster, will give its twenty-ninth special musical service on Sunday evening, January 6, at 7:45 o'clock. "The First Christmas," by C. Whitney Coombs, will be sung by the vested choir of thirty-five boys and men. Solo parts will be furnished by Masters Albert Rowe, John Dollman and Herbert Schatz, and Messrs. Ferd. Hasenzahl, Frank L. Cannon

and D. M. Gohen. Wm. L. Ambler will assist in several numbers with a violin obligato.

The popular evening classes in elocution at the College of Music will be resumed under the personal instruction of Miss Mannheimer, on next Monday. These classes have been inaugurated for the special purpose of giving young business men and women an opportunity to continue their literary study under the best influences. The work may be taken for general culture or as a means of entering the dramatic profession.

Willanna Smith, a former College of Music student is teaching this year at Lynnland College, Glendale, Ky. Her brother, George Smith, former pupil of José Marien, and one of the first violins in the symphony, recently completed a tour of the world with a European concert company, now playing a series of concert engagements at Hull, England.

Another College of Music trio, whose personnel included Mathilda Stuebing, reader; Augustus Palm, pianist, and Joseph Shaw, baritone, gave the second of a series of concerts under the auspices of the Ladies' Musical Club, at Batesville, Ind., December 27.

In conformity with the mission of the College of Music, as expressed by its founders, to do all in its power to educate young musicians along the broadest lines, the college management now invite young violinists—no matter with what teacher they may have studied—to join a free class in sight reading, where the symphonies of Haydn, Beethoven, Mozart, etc., will be read, and cursorily studied. This hour will be followed by the regular orchestra rehearsal to which all newcomers will be admitted, provided they can pass the required examination under Mr. Marien.

The Marien String Quartet, including José Marien, first violin; Gisela L. Weber, second violin; Percy Fullinwider, viola, and George Rogovoy, 'cellist, are devoting much time to rehearsals in anticipation of a number of coming engagements. The second chamber concert in the college series will be given in the Odeon, Wednesday evening, January 16, with Louis Victor Saar, the pianist. A feature of this concert will be the performance of Mr. Saar's own piano quartet. On Monday evening, December 31, the Marien Quartet, with Signor Romeo Gorno, pianist, gave a concert at Northside, Odd Fellows' Hall, for the benefit of the Essenic Order.

A faculty concert at the College of Music this month, which will be one of more than ordinary importance, occurs on the 22d, when Mrs. Gisela L. Weber, violinist, and Signor Romeo Gorno, pianist, appear in an evening of duos.

The College of Music announces the second concert by the College Chorus and Orchestra for Tuesday evening, February 12, in Music Hall. The usual custom of sending invitations upon receipt of addressed, stamped envelope will be followed, and the first applications received will be given preference in location of seats.

The College Chorus, under the direction of Louis Victor Saar, will resume rehearsals for the second College Chorus and Orchestra concert in Music Hall, beginning next Wednesday afternoon at 3 o'clock. New members are invited to join.

The College Orchestra, under the direction of José Marien, are diligently rehearsing for the second College Chorus and Orchestra concert. They will meet on Thursday afternoons, as heretofore.

Lillian Arkell Rixford, organist and teacher of the College of Music, will open a new organ at Northside, Thurs-

day evening, January 10. Friday afternoon, January 18, Mrs. Rixford will present her pupils in recital at the Odeon. She will give the second of a series of instructive organ recitals, assisted by another member of the college faculty, January 31, in the Odeon. The last named date will mark the twelfth of these recitals given by Mrs. Rixford at the college.

"The Golden Age of Catholic Church Music" will be the subject of Mr. Gantvoort's eighth lecture in the History of Music course at the College of Music, next Wednesday afternoon at 1:30 o'clock.

Emil Wiegand, violinist, will give a recital Thursday evening, January 17. He will be assisted by Louis Walde-mar Sprague, pianist, a pupil of Hans von Bülow.

J. A. HOMAN.

MUSICAL NEW YEAR IN THE CITY OF MEXICO.

CITY OF MEXICO, January 1, 1907.

The Kilties Band begin an eight day engagement to-day at the Orrins Theater.

After three weeks' tour, the Barilli Opera Company returned to the City of Mexico holiday week, and on the last Sunday of the old year opened a short season at the Renacimiento Theater, with "Aida," in the afternoon. Sunday evening the company gave a performance of "Madam Butterfly." Both performances were good.

Ernesto Novelli, the Italian actor, and his company arrived here Saturday of last week. In a few days, the visiting actors hope to be established in one of the local theaters.

Lunar Park, comprising over 40,000 meters of land, was opened Sunday. Among the distinguished persons who attended was Madame Diaz, wife of the President of the Republic of Mexico.

Dr. Stemple, proprietor of the Mexico Musical, is visiting in the United States.

Ricardo Castro, was formally inaugurated today as director of the National Conservatory of Music.

Mary Healey, one of the most popular of resident pianists, has returned to the City of Mexico after completing a course of advanced studies in Cincinnati. Miss Healey will resume her teaching, and it is expected will be heard at recitals and concerts.

TOM WESTON.

Cottlow's January Tour.

Augusta Cottlow, the young pianist, will leave in a few days for an extended tour of the Middle West and South. One of her important engagements will be with the Chicago Orchestra, on January 22. She will appear before many educational institutions, as her programs are considered a great inspiration to students.

Boy's Terrible Eczema

Mouth and Eyes Covered With Crusts—Hands Pinned Down—Miraculous Cure by Cuticura.

"When my little boy was six months old he had eczema. The sores extended so quickly over the whole body that we at once called in the doctor. We then went to another doctor, but he could not help him, and in our despair we went to a third one. Matters became so bad that he had regular holes in his cheeks, large enough to put a finger into. The food had to be given with a spoon, for his mouth was covered with crusts as thick as a finger, and whenever he opened the mouth they began to bleed and suppurate, as did also his eyes. Hands, arms, chest and back, in short, the whole body, was covered over and over. We had no rest by day or night. Whenever he was laid in his bed we had to pin his hands down, otherwise he would scratch his face, and make an open sore. I think his face must have itched most fearfully.

"We finally thought nothing could help, and I had made up my mind to send my wife with the child to Europe, hoping that the sea air might cure him, otherwise he was to be put under good medical care there. But, Lord be blessed, matters came differently, and we soon saw a miracle. A friend of ours spoke about Cuticura. We made a trial with Cuticura Soap, Ointment and Resolvent, and within ten days or two weeks we noticed a decided improvement. Just as quickly as the sickness had appeared it also began to disappear, and within ten weeks the child was absolutely well, and his skin was smooth and white as never before. F. Hohrath, President of the C. L. Hohrath Company, Manufacturers of Silk Ribbons, 4 to 20 Rink Alley, South Bethlehem, Pa. June 5, 1905."

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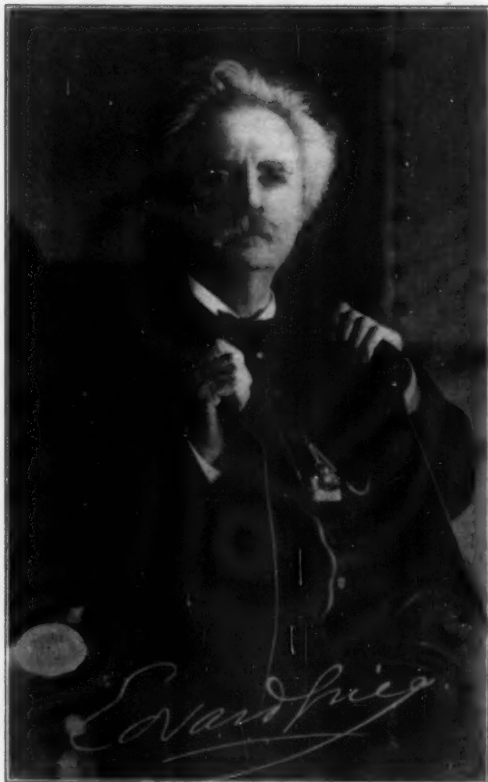
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IMPRESSIONS OF EDWARD GRIEG.

BY ODIN RENNING.

Norway has a wealth of beautiful melody. Norwegian melodies were first made known to the audiences of the world by Norway's great master of the violin and champion of all that was Norwegian—Ole Bull. But Edvard Grieg was the first to write Norwegian melodies in their true Norwegian color and put them within reach of every home.

Norwegian composers, before Grieg, wrote many beautiful melodies, but they failed to hear that true Norwegian melodies suggest and require equally true Norwegian harmonies. Hence their music, from a Norwegian standpoint, is colorless. Nordraak, the most gifted of Norwegian composers before Grieg, wrote many typical Norwegian melo-



dies, but as his harmonies are not Norwegian, one can easily mistake his works for those of some German master. Grieg is the first composer to picture the true life and spirit of Norway in both melody and harmony.

The real life of Norway is centered about the peasant's home, up on the high mountain or down in the beautiful valley. This mountain life, if anything, is musical.

Grieg has given us vivid tone pictures of the peasant's life from early morning sunrise—so beautiful when seen from a Norwegian mountain top; the peasant girl's song up in the lonely mountain pasture, where, away from home, she must spend the summer days tending the cows; and the good mother's slumber song in her quiet mountain home.

But Grieg has not only pictured the lonely side of mountain life, but has given us the lively peasant dances—the halling and springdances. These are danced by the peasants to the music of the "Hardanger fele" (Norwegian violin having eight strings, four principal upper strings and four lower sympathetic strings). These dances are played with triple or quadruple stoppings on the violin, having the characteristic open fifth sounding in the bass. The effect is somewhat similar to the Scotch bagpipe. Grieg has used the rhythms of these dances in many of his compositions, both for piano and in his sonatas for violin. He has also adapted many of the original dance melodies for piano in such a way as not to destroy the characteristic effect produced by the chromatic harmonies and passing tones and open fifths when played on the Hardanger fele.

Being of Norwegian parentage, but born in America, and having never seen Norway, my inner feeling of what true Norwegian life was had been gained more from an intimate acquaintance with Grieg's music than any other influence I can mention.

When the coronation festivities were over my one wish was to visit Bergen and meet Grieg.

Grieg's home is in a suburb of Bergen, and I drove out there in a "Stolkjaerret," which is similar to our American

pony cart. When one approaches within a mile or so of Grieg's home the road runs along the high banks of a beautiful fjord. Built alongside this road and on the opposite shore are numerous beautiful villas, the beautiful castle-villa of Prime Minister Michelsen being near by, and also the villas of the various consuls and other men of prominence. Grieg's villa lies at the point of a peninsula called Troldhaugen, and the road terminates at the door of Grieg's home.

I was met by the composer's wife, Nina Grieg, who was famous as a singer of Grieg's songs, but who has now retired from public life. As the appointment had been made, I was expected at that hour and was welcomed very cordially by Mrs. Grieg. She won me at once by her warm-heartedness, modesty and simplicity. I had an advantage over other Americans who had visited Grieg, in being able to converse in the Norwegian language. I therefore learnt to know Mrs. Grieg, who speaks little English, as a woman of high ideals and beautiful traits of character. She is optimistic in her views and devoid of all conceit regarding her own career or that of her husband. After conversing with her for awhile, Grieg came down to the music room from his after dinner nap, refreshed and in a happy mood.

The first thing that impressed me about Grieg was his wonderful, large, sky blue eyes. His massive head is bent backward somewhat, owing to his slight deformity; his eyes, therefore, look heavenward, and one is impressed by their mystic depths of expression.

Grieg was in excellent humor on this occasion—very talkative, full of wit, anecdotes and laughter, and was therefore very interesting. His wit is of that quality which only a man possessing his fine intellect, better termed brain technic, can give utterance to.

He inquired about the coronation, which, owing to his trip to England, he could not attend, and especially about the music written for the occasion. I told him all in detail, and spoke especially of the coronation cantata, written by Halvorsen (one of Norway's well known composers and conductors.) Grieg here took occasion to criticise the Norwegian press for not having written anything about this cantata, saying it is typically Norwegian not to mention such matters.

I was interested to know how much Grieg knew about American musicians and composers, and I began, therefore, by mentioning that the best performance of the "Peer Gynt" suite I had heard was by the Thomas Orchestra, which orchestra Grieg regretted he had never been able to hear. He was shocked when I informed him of Theodore Thomas' death, and I, on the other hand, was equally surprised that he had not learned of it before. As the composer has never visited America, he has met only the American musicians who have called on him, or whom he chanced to see on his European tours. He had, therefore, never met Thomas, but was well informed as to his standing as a conductor. Among American musicians whom Grieg had met he mentioned Leopold Damrosch, Frank van der Stucken and Henry T. Finck (who had written an English biography of him). He looked upon Edward MacDowell as the greatest American composer and praised his works very highly. I informed him of the movement on foot in America to get MacDowell's works better known throughout America and in foreign countries. Grieg was deeply grieved to hear of MacDowell's breakdown and was very glad to learn of the

movement to help him on the part of the MacDowell Society and others. He said: "Every composer has his circle of admirers, but the American people as a whole have not arrived at that point as yet where they can understand the true significance of MacDowell."

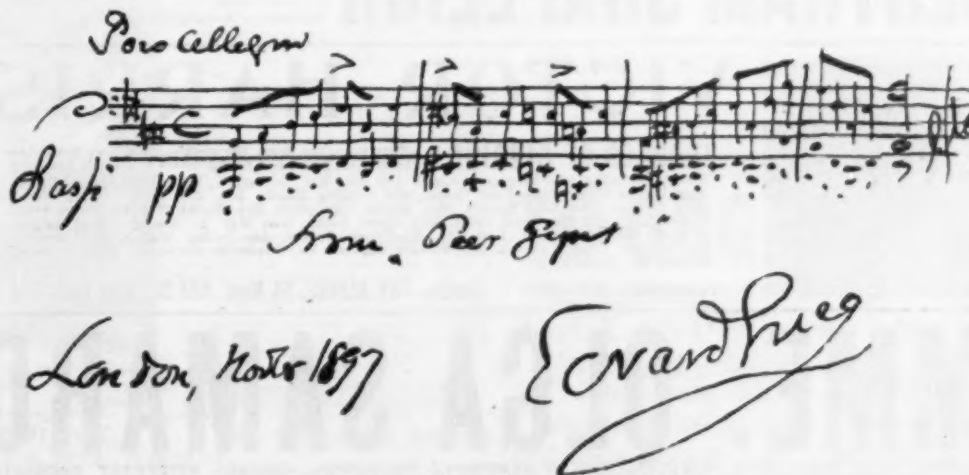
I asked Grieg if it would not be possible for him to make an American tour, and Mrs. Grieg, much interested, answered by saying: "It would be very pleasant to make such a tour, as Grieg has so many friends in America." But the composer said he was afraid of the ocean voyage, and humorously remarked: "If I had a guarantee that the Atlantic Ocean would be calm I would go, but it must be a written guarantee." He added: "Probably there may be a railroad built across the ice fields to Alaska, in which case I will attempt it, being very desirous of seeing America." I then inquired how the North Sea behaved when he crossed to England and how he endured the severe storms usually encountered on that body of water. Then Grieg laughingly informed me that he traveled through seven countries—namely, Norway, Sweden, Denmark, Germany, Holland, Belgium and France to get to England, going by way of Calais and Dover and thus avoiding an ocean voyage. For a Norseman thus to avoid the sea is indeed humorous, as one would naturally conceive of his seeking the water when he feels sick on land.

Grieg, contrary to the prevalent idea, is not sickly in the true sense of the word, but owing to the fact that he has but one lung, he naturally feels climatic or weather changes very keenly. As Bergen is noted for its rainy



weather and raw, damp air, Grieg regretfully stated his intention of moving from this beautiful spot to a suburb of Christiania, where the air is more dry and the weather less changeable.

The master spoke of his latest concert tours and of the ovations he received at Prague, Amsterdam and London. He considers the orchestra at Prague one of the finest orchestras he has conducted and praised the Bohemians as one of the most musical people he knows. But the Amsterdam Orchestra, he said, is the very best orchestra he has ever conducted, and his admiration went so far that in 1898, when Grieg conducted the large music festival in Bergen, he had this orchestra engaged for the occasion. Grieg was severely criticised for his action by the Norwegian press, who termed it a lack of patriotism on his



MANUSCRIPT EXCERPT FROM "PEER GYNT."

part. Needless to say, Grieg engaged the Amsterdam players so as to get the best artistic results and paid no attention to the many criticisms.

Grieg's music room forms the front room of his house and one enters it directly from the veranda. Here is a large concert grand piano and on the walls everywhere are the paintings of many great masters. We discussed the different paintings, Grieg being particularly fond of Fritz Thaulow's beautiful impressionistic painting of a "Summer in Norway." It was a source of constant admiration and wonder for Grieg. He had landscape paintings of most all the famous artists of Norway, including works by Otto Sinding, Hans Gude, Christian Skredsvig and Gerhard Munthe, all presented to Grieg by the artists themselves and representing their best work.

A portrait of Grieg at the piano with Mrs. Grieg standing at his side singing was very interesting, for as the composer himself put it, "One imagines he hears the tones of her voice," the portrait being so lifelike. It was also a splendid likeness of the composer and was painted by Kroyer. Another portrait of particular interest was one of Mrs. Grieg, painted by the famous artist Franz von Lenbach while the composer and his wife were at Rome in 1884. Mrs. Grieg has much in the appearance of her head and face to make her interesting as a study. Her bright eyes express alertness and vivacity, while her whole facial expression is that of true sincerity and content. Grieg spoke of a portrait which Lenbach began to paint of him, which was ordered by Dr. Abraham, owner of the Edition Peters in Leipzig. Grieg saw that portrait when half finished, and expressed the opinion that it was not a good likeness. Lenbach became angry at this and refused to finish it, and since then no one has been permitted to see it.

Grieg is very dissatisfied with the several bust statues which have been made of him. As I had seen many busts of Grieg in Norway, I agreed they were very poor likenesses. I told him of a bust I had of him, made by the Norwegian sculptor Asbjørnsen, in Chicago, which, now having seen him, I knew was a splendid likeness. This interested Grieg very much, as he was very desirous of seeing some improvement in this form of representing him.

He was satisfied, however, with a large, heroic sized bust of his friend Bjørnson, which was the most conspicuous object in the room, and had been made by the Norwegian sculptor Henneberg.

Grieg invited me to go out and view the fjord and surrounding country from a rocky point in front of his house and to show me his composing hut. This composing hut, or house, is most interesting, owing to its peculiar location and modest appearance. It is a small, one room building, about 12 feet square, with a four sided, pointed roof. It stands among the trees down at the water's edge. Owing to this odd location one would naturally mistake it for a boat house. It is approached from a crooked road, leading down the steep embankment from Grieg's house.

At each one of these turns, or angles in the path, Grieg stopped to rest and had some interesting fact or anecdote to relate. As we came to the second turn he pointed out a small ravine and said: "When I moved out here this ravine was known as 'Troidbaeken' and I said to my wife, 'Why not call it the hilltop?' 'Troidhangen' ('baeken' meaning a small ravine and 'hangen' a hill.) In this way Grieg's estate came to receive the now famous name 'Troidhangen.' As we approached his composing hut, he related an amusing incident which occurred one day as he was showing some friends this hut. He said: 'I was just about to enter this hut with some friends, when a man suddenly appeared before me—whence he came I do not know—and inquired in English if I was 'Mr. Grieg.' I was so completely taken by surprise that I became angry at the man's impudence. I answered sharply: 'No! I am not Mr. Grieg.' 'Ar'n't you Mr. Grieg?' inquired the man, very much astonished. 'No! I am not. Mr. Grieg went to the city this morning.' The man was satisfied with this explanation, and drawing a card from his pocket asked me to kindly present it to 'Mr. Grieg' upon his return, which I consented to do, and he took his departure."

We entered the hut. It contained an upright piano and stool, table and chair, a bookshelf, and the floor was neatly carpeted. These formed the modest furnishings of the one roomed hut. In one corner of the room stood a pair of odd shaped straw moccasins, which the master said he found very comfortable to wear when at work. On the table lay a pile of manuscripts of his own compositions and the works of those of other composers sent to Grieg for his criticism. On the shelves were the complete Wagner scores and many scores of other masters, including his own. Grieg remarked that these scores had cost him several hundred crowns, and wittingly added: "It would be quite an expensive loss to me should the rats choose to get at them." He drew from the table drawer a piece of paper, on which he had written in Norwegian: "If any one chooses to enter this house to steal, please leave the scores, as they are only for my use. Edward Grieg." I must confess I was tempted to steal this interesting paper and leave the scores.

As we were leaving the picturesque hut, Grieg stated with much regret that he had not been inside of it for three or four weeks previous to that day. He had therefore done little or no work in composition since his return from England. This was owing to the fact that an immense amount of mail was daily pouring in on him. Most of this mail, he said, consisted of requests from persons in all parts of the world for his signature on photographs of himself or on copies of his compositions sent to him. This he naturally termed a "nuisance," and said he might well need a private secretary to attend to all his correspondence. Furthermore, he added, it took a small fortune in postage stamps to accommodate all these requests, as return postage was usually not enclosed. Grieg also expressed his disgust with the international copyright laws, stating there

were many editions of his works in America for which he did not receive a penny in royalties.

As we returned to the house Grieg kindly offered to show me a better view of the surrounding country, from the tower of his house. But as we had been climbing a steep hill, I knew it would tax his energies too much, so I declined his kind offer. We entered the house again to see Mrs. Grieg before I took my departure, and Grieg drew my attention to a little "red-nisse," or troll-doll which was seated upon his desk. This, he humorously remarked, was their mascot, and every night before retiring, Mrs. Grieg puts the nisse to bed by turning it on its side. If she forgets to do so and becomes conscious of it during the night, she will leave her bed and go down and put the nisse in a position where he can rest. This act, while being done for pure enjoyment, nevertheless indicates the inherent superstitious beliefs in "nisses" and "trolls" among the people up in the mountains of Norway, and Grieg and Mrs. Grieg enjoy dwelling in this mystic atmosphere.

As I was about to leave, Grieg proved that he is not the physical weakling he is reported to be. This he demonstrated, unintentionally, by depressing the springs of my pony cart so far as to exhibit a muscular strength which was astonishing for a man of his build.

This great master, unlike our unfortunate MacDowell, lives, in full possession of all his faculties, to enjoy the fruits of his life-long labors.

New York Symphony Orchestra En Tour.

The New York Symphony Orchestra now is touring in the Middle West, having begun its annual winter tour last Wednesday with a remarkably successful concert in Philadelphia. The itinerary of this trip includes Washington, Pittsburg, Columbus, Chicago, Milwaukee, St. Louis, Cincinnati, Dayton, Detroit, Buffalo, Cleveland and Toronto.

The programs, which are made up entirely of orchestral numbers, are divided equally between Wagner excerpts and symphonies. Among the latter are the Brahms C minor, which the New York Symphony Orchestra performed early in the season at Carnegie Hall; Tchaikowsky's "Pathetic," and Goldmark's "Rustic Wedding." Detroit will have its first taste of Debussy, whose charming "L'Après midi d'un faun" is to be performed there.

The annual visits of the New York Symphony Orchestra to these cities are looked forward to with the keenest interest. In Chicago, Philadelphia, Detroit and Toronto the houses are usually completely sold out several days before a concert. The orchestra will return to New York on January 16 in time for its sixth regular subscription concert, at Carnegie Hall.

Foots to Assist the Olive Mead Quartet.

Arthur Foote will assist the Olive Mead Quartet at the second concert in Mendelssohn Hall, Thursday evening, January 17, playing in the performance of his own piano quartet.

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BLOOMFIELD-ZEISLER HAS ANOTHER TRIUMPH IN PITTSBURG.

When Fannie Bloomfield-Zeiser played in Pittsburgh with the Pittsburgh Symphony Orchestra last month, the famous pianist won another triumph. The musical critics of Pittsburgh were unanimous in their opinions, and the audiences received Mme. Zeiser with enthusiasm. Excerpts from the reviews are appended:

The feature of the fourth Pittsburgh Orchestra concert, which was given last night at the Carnegie Music Hall, was Fannie Bloomfield-Zeiser's magnificent piano playing. She has been heard here before and is a favorite with Pittsburgh music lovers. Last night she captivated her audience with the mastery with which she handled Moszkowski's concerto in E major, op. 59. The soloist proved herself to be a clever interpreter of Chopin also. While the nocturne, op. 27, No. 1, of the great Polish composer was perhaps somewhat abstruse to most of the audience, the scherzo, op. 31, a "cheval de bataille" with many pianists, delighted the audience.—Pittsburg Dispatch, December 8, 1906.

The soloist was Fannie Bloomfield-Zeiser. She has played in Pittsburgh many times, but never as she did at this concert. Her numbers were the Moszkowski concerto, and for piano solo a Chopin nocturne and the scherzo, op. 31. Her sane conception of these works was backed up by such beauty of tone, clearness of technic and perfect command of all her resources as to make the performance noteworthy examples of piano playing. It was throughout an example of virtuosity subordinated to the musical content, and even in the most exciting moments Madame Zeiser never sacrificed anything to mere noise and technical display.—Pittsburg Gazette-Times, December 8, 1906.

The Pittsburgh Orchestra gave its fourth night concert of the present season last night in Carnegie Music Hall, the soloist being Fannie Bloomfield-Zeiser, whose piano playing has been enjoyed before in Pittsburgh. She captivated her large audience because of the mastery with which she played Moszkowski's concerto. Her interpretation of Chopin was also considered excellent.—Pittsburg Chronicle-Telegraph, December 8, 1906.

Great Pianist Scores Another Success as Soloist with Orchestra.—Carnegie Music Hall was well filled last evening when the Pittsburgh Orchestra, assisted by Fannie Bloomfield-Zeiser, pianist, gave its fourth evening concert of the present season. The program was diversified, and the work of Madame Zeiser was particularly well received.—Pittsburg Leader, December 8, 1906.

Assisted by Fannie Bloomfield-Zeiser, pianist, the Pittsburgh Orchestra gave its fourth evening concert at Carnegie Music Hall last night before a large audience. The soloist and orchestra pleased. * * * Madame Zeiser proved herself one of the very few women who can play the piano without making her auditors realize the limitations of the feminine hand.—Pittsburg Sun, December 8, 1906.

There are but very few women who can play the piano without making those who listen realize the limitations of the feminine hand and brain in interpreting music; but Fannie Bloomfield-Zeiser is one to whom there are no such limitations. She plays magnificently, as a man plays, in a big way, ignoring all frivolities and maudlin sentiment.—Pittsburg Press, December 8, 1906.

The playing of Madame Zeiser can best be described by the word magnificent. The growth of her work during the past few years is astonishing even to those who have always admired it. So few women play the piano in other than a feminine manner, but Madame Zeiser has emerged from the limitations of her sex and entered the field where she challenges comparison with the greatest masculine performers of today. Her playing is broad and profound, her rhythmic sweep of the keyboard mastery, her tone deep and pure. Her arpeggio passages were truly superb. Were she endowed with less of poetic insight, she is now at a place in her art where her work could easily become touched with that brutality which has proved the marring quality of some of the great pianists of this generation. But Madame Zeiser has the saving grace of a poetic nature.

Often the greatest pianists rely on tricks with the pedal, the over indulgence of the pianissimo, the catchy caressing of certain notes beyond the limit of endurance, to trap the audience into gasps of wonder. Madame Zeiser is free from all these subtleties and relies only on the best in her art to attract. Her work is a rebuke

to some others who compete with her for public favors. She disdains to flatter her audience or make any personal appeal to it. In truth she seems unconscious that she has one. There are times when she too strongly emphasizes the purport of the work she is playing, and others when it is too earnest, not care free enough, as in the last movement of the Moszkowski concerto, a work, by the way, full of interest and charm, and one could not but feel grateful to the pianist for putting it on her program in place of some other that is oftener heard.

Every girl who "graduates in music," whatever that may mean, thinks she should play the Chopin scherzo, op. 31, and more's the pity, for, except in the hands of a great player, it becomes garish, blatant, meaningless. Perhaps Madame Zeiser played it to administer a rebuke to those who attempt to play and fail, without realizing the fact. If they heard her interpretation of it they must surely have learned much. Of all the Chopin nocturnes the one in C sharp minor is oftentimes looked upon as the test of the power of interpretation. This emotional, dramatic composition, fairly psychological if deeply studied, makes most of Chopin's other nocturnes sound like conversations in a Parisian drawing room. The music is morbid but not weak when rightly played. Some players impart to it a sinister meaning, but Madame Zeiser did not do so. Instead she sought to imbue it with a mysterious quality and succeeded admirably in so doing. At yesterday's concert she responded to an encore and played Chopin's etude in G flat major, op. 25, No. 9. She may well consider her appearance at these concerts an artistic triumph.—Pittsburg Sunday Post, December 9, 1906.

Green Sings in Handel and Liszt Oratorios.

Comments on Marion Green's singing of "The Messiah":

From Chicago came an artist who well deserved the ovation that the audience insisted upon according him. His name is Marion Green, and he is apparently not so very well known, probably because he is a young singer. Only, however, in years and in voice quality is he young. He proved almost ideal as a singer of oratorio. With a voice of fine quality, good range and perfectly even in its quality and development. Mr. Green has both style and authority in interpretation, in tone production, enunciation and other elements of his art, he appeared to have absorbed many of the excellences of several schools and lands. Not least of his merits is his thorough understanding of the word "restraint." His "Why Do the Nations" was followed by applause more nearly resembling an ovation than anything else the evening offered.—St. Paul, Minn., Despatch, December 26, 1906.

Marion Green gathered to himself much applause for his singing of the bass solos. His voice is clear and strong and well placed and he produces in truth the greatest possible ease. His breath control is remarkably fine and his voice is very flexible and excellently produced. He was most inspiring in his interpretation of "Why Do the Nations Rage?"—St. Paul Pioneer Press, December 26, 1906.

Aurora Choral Club, "The Bells of Strasburg," "St. Elizabeth," Liszt.—Marion Green, basso cantante, has one of the most beautiful voices ever bestowed upon man, each note was so well placed, so pure and true that it was not in the least essential that the libretto be followed. The voice was a joy. His part in the evening performance was necessarily prominent, but whether the wicked Lucifer of "The Bells of Strasburg," as the Ludwig of "St. Elizabeth," with his expression of adoration, his work was uniformly of the best.—Aurora News, December 12, 1906.

Mr. Green was very, very good. He has a beautiful voice and his control of it is good. He also sings with much feeling.—Aurora Beacon, December 12, 1906.

Shanna Cumming Wins Triumph in Portland, Ore.

Shanna Cumming, the noted soprano, has been winning triumph after triumph on the Pacific Coast. Her concert at White Temple, in Portland, Ore., the end of November, was one of the brilliant musical events of the season in that city. The following criticism is from the Oregon Daily Journal, Portland:

Shanna Cumming was a welcome guest in Portland last night. Her concert came as a refreshing treat, a breath of spring and roses, one might say, remembering that her name means "Wild Rose," and that so she is called by her Eastern admirers. Shanna Cumming's rightful sphere is oratorio work. Everything she sang last

night she did with exquisite taste and with good voice in spite of the cold that interfered slightly with the purity of her upper tones. But when she gave her encore, "Rejoice Greatly," the great Handel solo from "The Messiah," every one knew how she had come to her greatness. She sang it with perfect unity, and brought out her clear, strong climax with splendid tonal effect.

From her first number, an aria from "Mignon," Mrs. Cumming had her audience in complete sympathy with her. Her own accompaniment for her encore songs was dainty and created as much appreciation as her singing. Her Strauss serenade, given as an encore, was sung in half voice and was delightful. The "Songs My Mother Taught Me" (Dvorak), was among her best work.

Though Mrs. Cumming was easily the star of her own concert, the Boston Sextet won its share of plaudits. And had Shanna Cumming sung a little more—had she had a few more numbers on the program, no one would have been displeased, and it is quite safe to say that the house generally would have been better pleased. Two appearances only may serve sometimes to enhance appreciation because of the scarcity, but where the singer is all that can be desired, she need not resort to that method.

Von Klenner Pupil in the Role of Pamina.

Katherine Noack Fiqué, a pupil of Mme. Evans von Klenner, revealed the excellent method of her teacher in her singing at the recent performance of "The Magic Flute," at Association Hall, in Brooklyn. Both productions were given under the auspices of the Allied Arts Association. In the role of Pamina Mrs. Fiqué rose to unexpected vocal heights. The following paragraphs from Manhattan and Brooklyn papers refer to Mrs. Fiqué as the lovely Pamina:

Mrs. Fiqué's delivery of the sympathetic, but difficult music of Pamina was uniformly excellent. Her voice is of agreeable quality, of remarkably even development, her delivery was fluent and easy, and both in her singing and acting she carried the illusion of the character.—Brooklyn Eagle, December 6, 1906.

Among the interpreters of leading roles, high praise is due to Katherine Noack Fiqué, whose Pamina was equally charming both in song and in play. Mrs. Fiqué not only possesses a beautiful voice, but she also knows how to use it tastefully, and thereby offered the enthusiastic audience unalloyed pleasure. That she looked as pretty as a picture, we simply mention as a matter of course.—(Translation) New York Staats Zeitung, December 15, 1906.

Much of the individual honors went to Katherine Noack Fiqué, who was a charming Pamina to the eye, and sang very finely.—Brooklyn Life, December 15, 1906.

Mrs. Fiqué's interpretation of Pamina was a strong one, and her voice was sympathetic and well under control throughout.—Brooklyn Eagle, December 20, 1906.

The best feature of last night's performance undoubtedly was Katherine Noack Fiqué's Pamina, which in regard to singing and acting stood high above all other participants. The public acknowledged Mrs. Fiqué's high standard of perfection by many curtain calls.—Brooklyn Free Press, December 20, 1906.

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Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach playing has never been heard here.—Evening Post.

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PARIS, December 24, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

"La Valkyrie" ("Die Walküre"), of Wagner, was produced for the first time at Rouen last Wednesday night, the 19th inst., in the Théâtre des Arts, a theater whose interior resembles the Paris Opéra Comique in structure. The troupe performing this opera was the regular stock company of the house, with the theater's regular orchestra, numbering sixty members; but the musical director, whose skill and authority spelled success for the enterprise, was a young American musician, Edward Falck, who, until he came to Paris some months ago, was stationed at Carlsruhe, in Germany, as Kapellmeister of the Grand Ducal Court Opera there. He was prepared for the post by Felix Mottl, the eminent Wagner authority, and is a personal friend of Cosima and Siegfried Wagner—so that his knowledge of the Bayreuth master's art, his notions about the tempi and ideas of interpretation, the staging, etc., may be relied upon as being correct. Throughout the evening Mr. Falck gave evidence of his experience as a conductor and of his ripe musicianship. His orchestra, without being brilliant, was yet sufficiently good to perform the music properly, and was held in splendid control by the firm beat of the young Wagnerian. Considering all the difficulties with which he had to contend in producing a Wagner opera for the first time in a French town, Mr. Falck accomplished wonders, the performance being a most

creditable one from every point of view. The audience, filling the theater from top to bottom, was thoroughly interested, and listened with closest attention from beginning to end of the performance. With the musical director, the manager or director of the theater, M. Camoin, deserves much credit for this enterprise and the liberality shown in mounting a new opera like the "Valkyrie"—an opera, too, although produced in French in the Jeanne d'Arc cathedral town of Rouen, is, nevertheless, a difficult work to comprehend by the French.

It was remarkable to note the interest manifested and the good behavior displayed during the four hours, from 8 to 12, the opera progressing as smoothly as it might have at the end of a series of performances. So much for the production as a whole. With some of the singers, however, there was room for criticism in one direction or another; one lacked vocal ability, another histrionic fitness, a third traditional make-up, etc.; yet, all in all, the "tout ensemble" of the cast was surprisingly good, and this "première" at Rouen of the second part of the "Nibelungen Ring" may, in all truth, be pronounced a successful performance. The second and third representations have been equally successful with the musical public of Rouen. This reminds me that "Lohengrin" was first produced in France at this same theater of Rouen, where the people have since become enthusiastic supporters of the Wagner cult. So much for Wagner opera today in the provinces of France. In the city of Paris, judging by the Opéra box office receipts on a "Wagner night," or by the rapt attention of big Sunday afternoon crowds at the Lamoureux or Colonne concerts, one would be tempted to say that everybody here

now was a "Wagnerite." A theater party from Paris went to Rouen to witness the "Valkyrie" production, and were entertained in the director's stage box. In the party were Mr. and Mrs. King Clark, Mr. and Mrs. Jenkins, Marion Ivell, Gertrude Rennyson, Capt. Palmer Bowen and Delma-Heide. All marveled at Mr. Falck's conductorship and heartily congratulated the young American musician upon his great success.

At the Paris Opéra Comique the première of Puccini's "Madam Butterfly" is announced for Friday of this week, the 28th inst.

Mary Garden, who appeared this past week in the fiftieth performance at the Comique in Debussy's opera, "Pelléas et Mélisande," will be absent from Paris during January, February and March. Returning here the beginning of April next, Miss Garden will reappear at the Opéra Comique and continue to sing the principal rôles of her repertoire until the end of the season.

At the Opéra Comique the performances are: Monday, "Werther," "Endymion et Phœbé"; Tuesday (matinee), "Le Jongleur de Notre Dame," "La Fille du Régiment"; Tuesday (soirée), "Lakmé," "Le Bonhomme Jadis"; Wednesday, "Aphrodite"; Thursday, "Iphigénie en Tauride"; Friday, "Madam Butterfly" (première); Saturday, "Iphigénie en Tauride."

Performances for the week at the Lyrique-Trianon are: Monday, "La Dame Blanche"; Tuesday (matinee and soirée), "Les Mousquetaires au Couvent"; Wednesday, "La Vivandière"; Thursday, "Si j'étais roi"; Friday, "Le Barbier de Séville"; Saturday, same; Sunday (matinee and soirée), "La Fille de Madame Angot."

Yesterday's concert at the Conservatoire was overcrowded, as usual. The program opened with Mozart's G minor symphony, the performance of which was as nearly perfect as it is possible to imagine. Saint-Saëns' unaccompanied chorus, "Ave Verum," which followed, was re-

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demanding and remained absolutely on the key. M. Louis Diémer was loudly cheered in the piano concerto, first audition, of Ed. Lalo, which is dedicated to the favorite Conservatoire piano virtuoso. A splendid performance of the poème symphonique "Psyché," for orchestra and choruses, by César Franck, brought the concert to a close. The symphonic poem is a long and interesting composition in three parts, rich and warm in color and full of massive chord effects, in which the master organist is recognized. Yet, in the expression of this poetic "Psyché" story, as in so much other music written by Franck, one cannot escape the impression, rather the conviction, that the composer was a natural pessimist; or if at times an optimist, as best but a negative one—i. e., a pessimistic optimist, or an optimistic pessimist, it does not much matter which.

"Psyché," I believe, is dedicated to Vincent d'Indy and was first performed by the Société Nationale, March 10, 1888, and has since been much admired. Georges Marty conducted.

The performances at the Grand Opéra this week are: Monday, "Ariane"; Wednesday, "Sigurd"; Friday, "Ariane"; Saturday, "Faust."

At the Châtelet the Colonne program terminated the Schumann cycle, or so called "Festival" Schumann, with a repetition of that master's "Faust," for soli, chorus and orchestra.

The Lamoureux-Chevillard concert, at the Sarah Bernhardt Theater, offered a program containing Goldmark's overture to "Sapho"; the "New World" symphony in E minor, of Dvorák (by request), which one of the learned critics in this "Ville Lumière" claims to have discovered is not "original." The truth is, the "themes" are "original" enough, but were not invented by the great Bohemian composer, who himself has stated that they were found by him in "darky" melodies when he was in America. However, the Paris critic's "discovery" is considered by some people here a great "find." Continuing the program, there was a first performance of "Le Songe de la Sulamite" (a lyric scene), by Alf. Bachelet, soloist; Mme. M. Polack; "Antar," a four part symphony, by Rimsky-Korsakoff; and finishing with the third act introduction to Wagner's "Lohengrin."

At the Press Club "benefit" performance given last Thursday at the Opéra-Comique, the program, among other choice things, included an opera comique in three acts by Gluck, entitled "La Rencontre imprévue" ("The Unforeseen Meeting.")

The Scala Opera at Milan reopened last week, Wednesday, 19th inst., with a successful performance of "Carmen," Maria Gay appearing in the title role and Signor Zenatello singing the part of Don José. Maestro Toscanini has returned to Milan as the Scala conductor.

Elise Kutschera, the Wagnerian prima donna, has been singing the "Death of Isolde" and other Wagnerian arie at the Conservatoire of Nancy. At Lyons and other places the artist appeared in opera, receiving splendid recognition for her admirable work in each case. Mme. Kutschera, who is well known for her Elsa, Elizabeth, Isolde and other Wagnerian roles, has opened a school in Paris, beginning January 1, next, for the special study of Wagner opera, singing and acting; and a general study of German masters of song: Mozart, Beethoven, Schubert, Schumann, Brahms, Strauss, etc.

Jane Noria, of the Paris Opéra, has recently been heard in several "chic" musicales. At the home of Eugene Higgins Mlle. Noria sang with the Opéra tenor, Muratore, and at the Hôtel Ritz, where a brilliant affair was held in honor of the Infanta Eulalia, the beautiful singer again contributed to the enjoyment of the evening. Mlle. Noria's voice is much improved since her illness and return from Italy.

Adrien Froment, the excellent master of articulation, and his charming associate, Mme. Biffod-Froment, the singer, have now decided to establish themselves as professors of voice and singing. Their method of voice production is said to be scientific and rational and the results brilliant. They guarantee to free the singing voice from any and all foreign accent and to impart perfect pronunciation of the text. This certainly would be a "boon" to some singers now before the public.

At a soirée given last Tuesday at the Washington Palace, when a fine program was rendered by the Palace Orchestra, under the direction of M. L'Enfant, J. H. Duval, a young baritone, created a favorable impression by his singing of "Il Prologo," from "I Pagliacci," of Leoncavallo. Mr. Duval sings in Italian like a native.

Last week's concert of the "Philharmonique" introduced a program of trios (Schubert, Franck, Brahms), admirably executed by a trio of artists whose names are well known in the world of music—Alfred Cortot, Jacques Thibaud and Pablo Casals.

Lucien Wurmser, pianist, and Philippe Gaubert, flutist, have given three concerts of chamber music at the Salle

Pleyel. Their programs contained much for piano and flute by Bach, and some modern compositions, by writers like Widor and Pierné. Both performers excel in technical execution, and from that viewpoint their efforts were admirable—indeed, perfect. A concerto for piano, violin and flute, by Bach, accompanied by an augmented string quartet, was delightful, and was beautifully played. The sonata, op. 36, by Pierné, written originally for piano and violin, was given for piano and flute instead. A suite for the two instruments by Widor was written by that composer quite in his own style. At the second concert, two charming singers took part in German duets by Schumann and by Brahms. Eugénie and Virginie Sassard, the two singers referred to, are sisters and come from America, Texas being their home. At present they are living in London. Three years ago they studied in Paris. The pronunciation of German by the sisters Sassard was delightfully clear and their singing so agreeable that a repetition of some of the duets was insisted on. They made an excellent impression at their Paris debuts. The last concert announced the assistance of Madame Héglon, the opera singer, and the violinist, Jules Boucherit; but, as on several previous occasions, Madame Héglon failed to appear, and Mlle. Lassalle took her place. This singer has a large contralto voice and displayed much temperament in the use of it, but there seemed to be a lack of musical charm in her singing.

The musical part of the Students' Atelier Reunion last evening was in charge of the vocal quartet of the American Church, who supplied the program, consisting of two quartets, a solo and a duet. The choir or quartet consisted of Madame Mathieu, Minnie Saltzman Stevens, Bertram Binyon and George N. Holt, with L. L. Renwick, accompanist. Their selections were taken from Mendelssohn, Shelley, Geibel, and a duet, "I Will Lift Up Mine Eyes," the composition of Mrs. George N. Holt, a well written song, after the style of the "Calm Is the Night" duet, by Goetz. Mrs. Holt is known as an organist and an excellent musician, and her duet met with a warm reception.

Rev. Dr. Shurtleff chose "Christmas" as his subject for an address to the students.

Rudolph Ganz, another American pianist, also sailed for New York on the Lorraine, December 22.

Madame Carreño, the pianist, has been playing in Lyons, but did not stop at Paris on her way back to Germany.

On Saturday Ernest Schelling, the concert pianist, sailed for America aboard the French liner La Lorraine. He will return to Europe again, leaving New York for Genoa



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January 10, on the Hamburg, bringing Mrs. Schelling, his wife, with him. During February, March and part of April Schelling will concertize in the south of France, Spain and Portugal.

Nora Drewett has been playing with the Kaim Orchestra in Munich and has been re-engaged for the symphony concerts in the spring. In January Miss Drewett will play in the English provinces the Bach concerto and Weber's concertstück, with orchestra; and February, at the Bechstein Hall (London) Sunday concerts, in chamber music; then in Berlin and later in Paris.

French scientists and French newspapers are full of the discovery of Professor Horn's photo-telegraphy. By this means one will be able to establish pictorial communication in a few minutes between persons situated at opposite parts of the globe who may be desirous of studying each other's facial characteristics, whether for purposes of matrimony or otherwise.

Telephone girls in France must no longer say "Allô" (Hello), but "J'écoute" (I listen). This is one of the new Postmaster General's "reforms," says Le Figaro.

A writer in the Paris-New York Herald says a little boy changed the Tenor of his rhyme to suit the Time:

Once upon a time
A goose drank wine,
A monkey pinched a woman
And Caruso paid the fine.

Bugle calls in French barracks are to be done away with. When calls are absolutely necessary, campaigning conditions will be observed.

In Paris very cold weather has set in. The end of last week the maximum temperature was not more than 1 deg. Cent., and several deaths from the cold were reported. Among these was M. Rebora, who fell dead in the morning as he was leaving the Saint-Denis Métro station. M. Rebora was a music composer and a Knight of the Legion of Honor.

Judgment was rendered a few days ago by the Third Chamber of the Civil Tribunal of the Department of the Seine in the action brought against Emma Calvé, the opera

singer, by M. Schürmann, impresario. According to the French papers, Madame Calvé was ordered to pay 9,000 frs. damages for breach of contract, in addition to a sum of 3,000 frs. representing expenses incurred in arranging a European tour for the singer. As already reported to THE MUSICAL COURIER, the evidence went to show that the tour was interrupted because Madame Calvé insulted the tenor during a performance at the Dresden Opera House. It is stated that Madame Calvé intends to appeal against this judgment.

In the action of Carolina Otero, the dancer, against the Bouffes Parisiens, the plaintiff has won her case. The manager of the theater has been condemned to pay her the full amount he owed her in connection with the "Nuit de Noël" and 200 frs. damages in addition.

Dr. Marage, of the Paris Sorbonne, has invented an apparatus for photographing the vibrations of the human voice.

Although the proposed tax on pianos has not yet been accepted by the French Senate, many persons (says the Figaro) have already called on the tax collectors in order to pay it.

Yvette Guilbert appears to retain a disagreeable after-taste of her experiences with certain phases of public life in the United States. For instance: "The hotel clerk frequently treats you with a lofty indifference that seems to indicate that he is condescending in receiving you and attending to your wants. I go into a drug store for a drink—the chemists' shops over there are the 'ladies' cafés'—and the young man behind the counter serenely remains 'sur place' and does not seem to know or care whether there is a customer in sight or not. He does not want to be bothered. The same lack of politeness pervades all public systems over there—in railway cars, street cars, theaters, in all places where foreigners notice it most. It almost amounts to a lack of civilization."

Thus reads the "pronunciamento" of the great "divette" regarding the United States.

The action brought by the heirs of Donizetti against the Société des Auteurs et Compositeurs, for the author's rights on Donizetti's works, received by the defendants for

the last thirty years, has been referred by the tribunal to an "arbitre" for further evidence to be prepared.

Tonight will be celebrated the Christmas "réveillon," when it becomes the duty of all good Frenchmen to remain up all night and have a jolly good time feasting the "inner man."

DELMA-HEIDE.

Alice Merritt-Cochran in Syracuse.

Alice Merritt-Cochran always commands the admiration of her audiences as well as critical musicians. On the evening of December 27 Mrs. Cochran sang in a performance of "The Messiah," given in Syracuse by the Syracuse Musical Festival Chorus. The following press notices paid well deserved tributes to Mrs. Cochran's beautiful voice and intelligent art:

The star among the soloists of the evening was Alice Merritt-Cochran, the soprano, who may be said to have achieved a veritable triumph. Her voice is exquisite, clear, birdlike, and with unusual carrying power. In the beautiful aria, "I Know That My Redeemer Liveth," she fairly carried her listeners off their feet with delight.—Syracuse Herald, December 28, 1906.

With a voice of velvety softness, with every note so well rounded, true and full of sympathy, it seemed as though indeed she fairly carried one away with her exquisite singing. She was equally at home with the brilliant aria, "Rejoice Greatly," or that noble one, "I Know That My Redeemer Liveth."—Syracuse Post-Standard.

The following press notices refer to Mrs. Cochran's singing at concerts in Baltimore and Brooklyn:

Mrs. Cochran, the soprano, possesses a good voice for oratorio and is a singer well suited to this class of music. She sang the aria, "Thou Didst Blow," in a splendid manner, giving out her tones with a clearness and fluency that was very pleasing. Her announcement of the final chorus, "Sing Ye to the Lord," was also exceedingly forceful and effective.—Baltimore Herald.

Alice Merritt-Cochran was the soprano. She began lightly with the song of the Philistine woman, but her voice gained strength and firmness as she sang, and its lovely quality was heard to special advantage in "Let the Bright Seraphim" at the close.—Brooklyn Eagle.

The singer seemed to have imbibed the quiet religious air of the grand production ("Messiah"), and put into her work real feeling.—New York World.

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ABOUT ARTISTS AND TEACHERS.

There are few points of the earth where a Marchesi student may not be found. Ada Adams was one of the prime favorites in this international music room. Her voice was frequently heard in the musicales attended by the élite of Paris, and student circles of the best type always included the pretty American, full of life and spirit, as well as gift. Miss Adams has sung much and had success in both concert and drawing room directions. She sang two seasons with Bruno Steindel, was heard recently at the Tonkünstler Society, in New York, and is now filling engagements with Leo Schulz. She has been much in Chicago, but her headquarters are in Montclair, N. J., which, in all seriousness, she likens to Florence, Italy. She is living in the family of Mrs. Thomas Ball, whose husband, painter and sculptor, is everywhere known. Her music studio is across the way, and Miss Adams is becoming known as a successful and enthusiastic teacher of vocal music. Montclair is an interesting music center. Among other interesting musicians the Stanley boys, organist, pianist and baritone, highly gifted and trained in Europe also, are frequently heard. One of them is, I believe, organist in Montclair.

Estelle Rose is a talented vocalist from the studio of Laura E. Morrell, of New York. She, too, is establishing a music studio in upper New York, and is sure to be heard from.

The French language is not merely a language, it is an art, its acquisition is subject to all the laws of artistic treatment and fundamental direction as are music, painting or sculpture. As in music, the fundamental it is that is most disastrously lacking with Americans. They begin at the end and remain forever ridiculous. Why not begin with the pronunciation? Why not memorize the elemental sounds of the language? Why not learn correctly these sounds instead of forever being corrected upon them and never getting them accurately? The Yersin Sisters, by their inimitable Phono-Rhythmique system, have made accuracy in this fundamental not only possible, but inevitable. But they have done more. The whole scope of French language acquisition has been planned and is being pursued by them with the same educational skill as originated the system. This is to be, alas, their last season in New York (Lenox Court, 114 East Seventy-first street), and those really desirous of being proficient French scholars, should not let them leave the country without profiting by study with them. They have been singularly successful in this country in a direction one of the most

badly needed in all education. Their graduates are known all over the world as French scholars and teachers. Diplomas are given.

Accompaniment is understood to be a much abused art. Exponents, however, are not wanting to show what it may be in skilled hands. Albert G. Crawford and William F. Sherman are two among these. These musicians were recently heard at the Waldorf-Astoria in connection with the French soirée musicale given by Rollie Borden-Low and McCall Lanham. The singers were much indebted in their success to the playing of the pianists. The dramatic type of performance putting their skill to real tests. Mr. Crawford played for Mme. Low, Mr. Sherman for Mr. Lanham.

Edith Longstreet is, too, one of those musical collaborators whose playing aids materially in the success of a vocalist. Her qualities are many, aside from a charming personality. She has recently been playing with Maud Powell, and describes the opportunity as a "special artistic privilege."

Clarence Easton, formerly with the Moody-Manners English Opera Company, at Covent Garden, and who has been so signally feted in this country on account of her success in the title role of "Madam Butterfly," is a pupil of W. E. Haslem, vocal teacher of Paris. This young singer has had as many as a dozen recalls in an evening. Mr. Savage has singular judgment in regard to securing representative characters for his operas. This, indeed, has been one of the elements in his wonderful success.

Mary Treat Rogers, mother of Della Rogers, the well known prima donna, is in this country, at Denver, Col., on a visit to her old home. Della has been engaged for three years at the Hamburg Theater, seems to be greatly beloved by the public, and is having fine success with her roles. Miss Rogers was thoroughly trained in French vocal and dramatic art in Paris, before going to Germany, and was a pupil for years of the late Madame de la Grange. She is a great beauty, a blonde Diana.

F. E. T.

Grace Munson's Third Appearance in Worcester.

For the third time within three months, Grace Munson, the contralto, has sung in Worcester, Mass. It was during the autumn music festival that Miss Munson established herself as a favorite with the music loving people of that city. At her last appearance, in the performance of "The Messiah," on December 28, Miss Munson repeated her former successes. The singer is engaged as one of the soloists for performances of "The Messiah," to be given in Baltimore, on January 15, and at Montclair, N. J., on January 22. The appended press notices refer to Miss Munson's singing in Handel's oratorio, in Worcester and Jersey City:

Grace Munson of New York made her third appearance on the stage of Mechanics' Hall, and the fourth in Worcester, and she has quite captured the Worcester public. Her first solo, "Behold a Virgin," and again, the aria, "O, Thou That Teldest Good Tidings to Zion," showed the capacity of her beautiful voice. Its medium tones are limpid and there is not the slightest trace of strain even when she goes out of the usual contralto range. * * * Miss Munson showed her sympathetic work in the aria, "He Shall Feed His Flock Like a Shepherd, and Shall Gather the Lambs with His Arm." It was tenderly sung with the inflection of voice that would suggest protection.

There was a few minutes' intermission when friends gathered

about Mr. Butler in the anteroom and pressed his hand as a demonstration of feeling, and Mr. Martin and Miss Munson greeted old friends, while the two strangers also made friends.

The passion and the triumph was the theme of the second part and again Miss Munson showed her sympathetic work in the aria, "He Was Despised and He Was Rejected of Men," and the chorus was no less feeling in their part, "Surely He Hath Borne Our Griefs and Carried Our Sorrows." In great contrast was the chorus immediately following, "All We Like Sheep Have Gone Astray." It was remarked on the other side that the two former festival artists, Miss Munson and Mr. Martin, eclipsed anything that they had done at the festival.—Worcester Telegram, December 29, 1906.

Miss Munson sang for the third time in this city within a few months. Her voice was particularly adapted to the work, acquiring sweetness and depth as she sang the solos that are first all gladness and then all pathos. Miss Munson's solo, "He Shall Feed His Flock," was one of the gems of the evening, and in addition to being one of the most grateful of the arias in the entire work, it was sung splendidly.—Worcester Evening Gazette, December 29, 1906.

Grace Munson sang the alto solos. The purity of her notes was the feature of her work. She sang "Behold a Virgin," "O, Thou That Teldest," "Then Shall the Eyes of the Blind," "He Shall Feed His Flock," and "He Was Despised." The audience was enthusiastic over her work.—Hoboken Observer, December 21, 1906.

Reed Miller a Favorite in Oratorio.

Reed Miller, the tenor, had his share of December oratorio engagements. He sang in the performances of "The Messiah," given in Milwaukee and Minneapolis, and on December 17 was one of the soloists in the production of "Hiawatha's Wedding," under the direction of the composer, Coleridge-Taylor. Press notices from Milwaukee and Minneapolis follow:

In Reed Miller I rejoiced to hear a tenor who sets the ominous tradition which clings to most tenors at naught. He is not only the possessor of a big voice, clear as a bell and of splendid timbre, but he is also a thorough musician and deals with Handel as he ought.—Milwaukee Sentinel, December 28, 1906.

Reed Miller's tenor voice is one of the most beautiful quality imaginable, pure, mellow, strong and exquisitely modulated. His singing of "Thy Rebuke Has Broken His Heart," and the following aria, "Behold and See," was movingly beautiful.—Minneapolis Tribune, December 26, 1906.

One almost has to ask pardon for venturing to suggest that any one of the four soloists excelled the others; but if such a hair-splitting decision were to be made, the laurel wreath would probably go to Reed Miller, the tenor. Mr. Miller has a sweetly lyrical voice suited to a nicety to "The Messiah" solos, and besides rendering his parts clearly and perfectly as to tone an enunciation, he threw into his work a sympathy that sometimes was lacking in the others.—Minneapolis Journal, December 26, 1906.

Grant Hadley Heard in "The Messiah."

Some press notices for Grant Hadley on his singing of "The Messiah" follow:

The basso was Grant Hadley, who is well known for his singing here of a few years ago. Mr. Hadley's voice is big and of good range, which retains a uniform beauty of tone quality. His dramatic power was shown to advantage in the enthusiasm which he instilled into his solo, "Why Do the Nations Rage?" A regard for the composition was never lost sight of and the dignity of oratorio style was always present. Mr. Hadley was repeatedly encored after the "Nations" solo, but did not respond.—Galesburg Evening Mail, December 12, 1906.

"Thus Saith the Lord" was the beginning of the recitative sung by Mr. Hadley, the basso, who was greeted with appreciative attention by his hearers, and by his rendition gave a feeling of reality to the words, "Yet once a little while and I will shake the heaven and the earth, the sea and the dry land, and I will shake all nations and the desire of all nations shall come." As a soloist Mr. Hadley has rare ability, and the heavy parts that were given for him to take afforded him excellent opportunity to use the rich basso voice which he possesses. In the air, "Why do the nations so furiously rage together, and why do the people imagine a vain thing?" Mr. Hadley was at his best, completely captivating his hearers and winning from them repeated applause.—Galesburg Republican, December 12, 1906.

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Wednesday evening, January 2, "Traviata," Manhattan Opera House.
 Wednesday evening, January 2, "Tosca," Metropolitan Opera House.
 Thursday afternoon, January 3, first piano recital by Alexandre Scriabine, Mendelssohn Hall.
 Friday afternoon, January 4, public rehearsal by the New York Philharmonic Society, Ossip Gabrilowitsch, soloist, Wassily Safonoff, conductor, Carnegie Hall.
 Friday evening, January 4, "Carmen," Manhattan Opera House.
 Friday evening, January 4, "Fedora," Metropolitan Opera House.
 Saturday afternoon, January 5, "Elisir d'Amore," Manhattan Opera House.
 Saturday afternoon, January 5, "Lakmé," Metropolitan Opera House.
 Saturday evening, January 5, "Traviata" (popular prices), Manhattan Opera House.
 Saturday evening, January 5, "Siegfried" (popular prices), Metropolitan Opera House.
 Saturday evening, January 5, concert by the New York Philharmonic Society, Ossip Gabrilowitsch, soloist, Wassily Safonoff, conductor, Carnegie Hall.
 Sunday afternoon, January 6, second piano recital by Master Horszowski, Carnegie Hall.
 Sunday evening, January 6, operatic concert, Manhattan Opera House.
 Sunday evening, January 6, operatic concert, Metropolitan Opera House.
 Monday afternoon, January 7, Germaine Schnitzer's second piano recital, Mendelssohn Hall.
 Monday evening, January 7, "Trovatore," Manhattan Opera House.
 Monday evening, January 7, "Lucia," Metropolitan Opera House.
 Tuesday evening, January 8, concert by the Kneisel Quartet, assisted by Gabrilowitsch, pianist, Mendelssohn Hall.
 Tuesday evening, January 8, Mme. Nordica's concert, assisted by the New York Philharmonic and Safonoff, conductor, Carnegie Hall.

Songs—Sacred and Secular.

Luckart & Belder have issued among their recent publications some charming songs for all occasions. Two by Eugen Haile, "Spring's Approach" and "Autumn"—are beautiful songs, published in both the English and German texts. The spring song is for high voice, and the autumn song very appropriately for medium or low voice. "Erlinda" (a legend of the moon) is a song of marked individuality, by Frederic Knight Logan. "Sea Dirge," words from Shakespeare, set to music by Marie Rich, is a most effective song for low voice. A setting for Cowper's immortal "O, for a Closer Walk With God," by Martin W. Bowman, is an excellent offertory number. In these recent songs, Albert Mildenberg is represented by "Now I Lay Me Down to Sleep," a little song, very poetic in sentiment. Another sacred song, entitled "Prayer," is

by Marie Sutherland. This is for the medium voice, and is extremely clever, Miss Sutherland being both the composer and the poet. Although Christmas is past it is not too late to mention a setting of "Glory to God in the Highest," by Frederika Cooke. This song, while appropriate for Christmas, is well adapted for other festival occasions in the church. "Clover Blossoms," by Maurice Arnold, is a pretty song, the text being by John M. Hughes. James Francis Cooke is the composer of "The Moon's on Killarney." This is an Irish lullaby, dedicated in memory of the Irish-American bandmaster, the late Patrick S. Gilmore. Still another song that many singers would admire is "Gather the Roses," music by Gertrude Sans Souci to a poem by Marietta Stein.

Repertory of the San Carlo Opera Company.

Director Henry Russell has made out the full season's repertory for his San Carlo Opera Company, and in announcing the list makes known that such operas as "La Juive," "William Tell" and others of like nature, have been put on the shelf. New Orleans is glad of their absence, and seems satisfied to let Constantino, the star tenor of Mr. Russell's opera company, follow his preference of lyric rather than the robust roles, just as Caruso prefers his "Il Barbiere," "Don Pasquale," "Tosca," "Bohème" and such, and as Bonci loves his "Puritani" and all bel canto.

So the San Carlo opera, for the second five weeks in the revered old French Opera House will be these: "Adriana Lecouvreur," "Aida," "Barbiere di Siviglia," "Bohème," "Carmen," "Cavalleria Rusticana," "Don Pasquale," "Elisir d'Amore," "Faust," "Favorita," "Figlia del Reggimento," "Gioconda," "Lucia di Lammermoor," "Manon," "Mignon," "Pagliacci," "Rigoletto," "Romeo et Juliette," "Tosca," "Trovatore," "Traviata."

And the street gamins of the Louisiana city will doubtless go on whistling snatches from "Faust," while the metropolitan boy pipes forth the latest "popular" ditty.

Melba Mandates.

Melba has decided that she will hereafter charge the rate of \$1 for her autographs to the album fiends who beset her with such requests. Melba will devote the proceeds to a children's charity. The singer is compelled to take some measure by which she may protect herself from the daily windfall of these letters, and has hit upon this as the most feasible and sensible idea. Mme. Melba also wishes to announce publicly that it is impossible for her to hear the voices of the hordes of aspiring young people who write to her and call upon her constantly. If the prima donna attempted to take upon herself this task she would have no time left in which to attend to her own duties.

"JUDAS MACCABAEUS" SUNG IN WINNIPEG—SAVAGE COMING.

WINNIPEG, Manitoba, January 2, 1907.

The oratorio, "Judas Maccabeus," was sung at Knox Church last night by a chorus of sixty voices, under the direction of Rhys Thomas. The soloists were: Mrs. F. H. Verner, soprano; Clara Fortune, contralto; Norman Douglas, tenor, and U. S. Kerr, basso. The soprano, contralto and tenor are residents of Winnipeg. Mr. Kerr lives in Minneapolis. May Drew presided at the organ, and her musical assistance was very commendable. Mr. Kerr has a voice of exceptional melodious quality. The resident singers again showed how well they deserve the public favor in which they are held.

Music lovers are looking forward to the coming of the Savage English Opera Company. Winnipeg is to have the opera company at the new Walker Theater in February. Among the other good things promised is a visit from the St. Paul Symphony Orchestra.

Nixon Kithen, pianist, and Ethel Lawson, violinist, assisted by Edna Sutherland, will unite in a concert at the Walker Theater during the midwinter season.

Copies of THE MUSICAL COURIER are on sale at Barrow-clough & Sempel's music store, on Portage avenue.

R. F. O.

The Petschnikoffs in Joint Violin Recital.

Violinists and violin students residing in New York and vicinity are becoming greatly interested in the joint violin recital which Alexander Petschnikoff and Mrs. Petschnikoff will give at Mendelssohn Hall, on Wednesday afternoon, January 16. The program will include a Bach sonata for two violins and a part of the Spohr concerto for two violins. Mr. Petschnikoff is to perform solos, in addition to the ensemble violin numbers.

Renaud to Leave.

Renaud, the marvelous baritone of the Manhattan Opera, will return to Paris in two weeks to fulfill an engagement in the Opéra Comique. His contract this season with Mr. Hammerstein was for only six weeks. Renaud will be replaced in the Manhattan Opera by Sammarco, an Italian singer, who will sail from Europe next week. He has met with marked success recently at Covent Garden, London.

A Baton for Campanini.

The stage hands at the Manhattan gave Cleofonte Campanini, the musical director, an ivory baton last week.

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BRIGHT MUSICAL OUTLOOK IN BUFFALO.

BUFFALO, January 1, 1907.

At the threshold of the new year, a retrospective view of the season of 1906 in Buffalo discloses the gratifying fact of a steady growth in musical taste and appreciation. Great artists who have visited Buffalo have attracted large audiences. Many others are to appear throughout this month and February. It is noticeable that the people who attend the free organ recitals each Sunday afternoon at Convention Hall are not only appreciative, but well bred. They come early and listen attentively, and applaud with discrimination.

A distinct advance characterizes the work of the Buffalo choral clubs and church choirs. The Christmas program: were repeated last Sunday in the various churches. At Westminster Church the efficient organist, William S. Jarrett, prepared a special New Year's Eve service; some of Dudley Buck's music was sung by the fine quartet. The numerous German choral societies held their customary "Sylvester Abend" festivities.

H. Collier Grounds, organist and choir director of the Church of the Holy Angels, trained thirty voices which sang a number of anthems and the Christmas Eve midnight Mass. The boys' choir sang Adam's "Noel," Zimmerman's "Shine Out, O Star," and "Kyrie and Benedictus," from the "Missa Puerorum" of Rheinberger. The men's choir, assisted by the sanctuary choir, sang parts from the "Holy Angels" Mass, composed by Mr. Grounds. Sir Frederick Bridges, organist of Westminster Abbey, has written to Mr. Grounds, complimenting him upon the success achieved with an amateur choir in the production of old music, notably the "Missa Papae Marcella," by Palestrina.

Ursula Hazelton Rogerson, of Rochester, has just published a unique musical calendar, which includes half tone portraits of noted composers. Mrs. Rogerson has now gone to New York to visit her sister, Mrs. S. V. Harris, a Minnesota mezzo soprano (a soloist in Archbishop Ireland's church), who has been studying in Italy for a year.

Julius Singer, violinist, was one of the soloists at the New Year's reception of the Y. M. C. A. W. J. Sheehan prepared a fine musical program. He is the vocal teacher and head of the musical department of the Central Y. M. C. A.

Henry W. Savage sent a splendid company to the Star Theater for the production of Richard Harding Davis' sterling play, "The Galloper," which was witnessed by large audiences last week. The introduction of a well sung trio was so pleasing that a repetition was demanded.

Dr. Carl Hoffman, the enterprising conductor of the Teutonia Liederkreis, has succeeded in organizing the Buffalo Symphony Orchestra, which will give its first concert on Saturday evening, January 5, at German-American Hall. Leading local soloists will assist at each concert. Dr. Hoffman's friends are congratulating him for organizing what may become a permanent orchestra under the stimulus of his splendid leadership.

The Pittsburg Orchestra, Madame Melba, soloist, will be warmly welcomed at Convention Hall next Monday evening.

Many Concerts for Frank Croxton.

During the autumn months Frank Croxton, the basso, sang at many concerts in New York State, New England and the Middle West. Before December 1 Mr. Croxton's engagements reached the number of thirty, and these did not include appearances in the church services. On his Western tour the basso sang in Buffalo, Chicago, Mt. Vernon, Ia.; Davenport, Ia.; St. Joseph, Mo.; Lincoln, Neb.; Kansas City; Canton, Ohio; Peoria, Ill.; twice in Milwaukee; twice at South Bend, Ind., and then followed other concerts at Columbus, New Castle, Pittsburg; Danville, Ky.; Lexington, Ky.; New Haven, Conn.; Mt. Ver-

non, N. Y., and Brooklyn, N. Y. On December 23 Mr. Croxton was the bass soloist in the special performance of "The Messiah," given at Carnegie Hall, New York. The New Haven appearance of the singer was made at a fine production of "Lohengrin" in concert form, at Yale University, under the direction of Dr. Horatio Parker. Mr. Croxton sang the part of the King. In Milwaukee Mr. Croxton sang with the A Capella Choir, in the performance of "The Creation," in German, which the club gave. The Milwaukee papers referred as follows to Mr. Croxton's singing in the parts of Raphael and Adam:

Frank Croxton, the basso, of New York, sang the important parts of Raphael and Adam. His voice is magnificent organ, large, full, and of rich resonance. Mr. Croxton gave great satisfaction in the celebrated aria, "Rolling in Foaming Billows," singing it with pure style and great beauty of tone. The recitative, "And God Said, Let the Earth Bring Forth," was a fine bit of descriptive singing, and awoke applause. Mr. Croxton's diction was always most clear in the large mass of recitative which the part calls for.—Milwaukee Journal, November 17, 1906.

Mr. Croxton, a most excellent singer of oratorio, and the possessor of a very beautiful voice, is well acquainted with the parts of Raphael and Adam, and was most satisfactory in all that he did. His singing of the recitative was most convincing.—Milwaukee Free Press, November 17, 1906.

Mr. Croxton's singing was most enjoyable. His voice is of the sympathetic kind, of lyric quality, mellow and rich, and he has remarkable control over it.—Milwaukee Sentinel.

Mr. Salbach was particularly fortunate in his selection of soloists. Mr. Croxton, basso, from New York, has a splendid voice, and is an excellent oratorio singer. He gave every evidence of thorough musicianship.—Milwaukee Daily News.

Mr. Croxton's voice is rich and vibrant and of superb quality. He possesses a voice and musical abilities that warrant a desire to hear him again.—Milwaukee Evening Wisconsin.

Dr. Fuchs Enthusiastic About Albert Rosenthal.

Albert Rosenthal recently played the difficult Dvorák 'cello concerto for the first time in public at a symphony concert in Danzig, and Prof. Dr. C. Fuchs, the famous critic, as well as other press representatives, proclaimed it a master performance. So great was the interest of the dreaded Fuchs that he went to the rehearsal and cried "Bravo!" several times during the rendering of the concerto.

Neitzel to Lecture on "Salome" in Brooklyn.

BROOKLYN, January 7, 1907.

After two lean musical weeks Brooklyn is to have some music that will appeal to the serious lovers of the art. Dr. Otto Neitzel, the distinguished and versatile pianist and critic from Cologne, Germany, will deliver his lecture-recital on "Salome," at Association Hall, Friday evening, January 18, under the auspices of the Brooklyn Institute of Arts and Sciences. Dr. Neitzel has given this highly instructive and entertaining lecture at Mendelssohn Hall, Manhattan (two appearances), and in the West, with great success. Dr. Neitzel appears in both roles of pianist and lecturer.

The Boston Symphony Orchestra, conducted by Dr. Carl Muck, will visit Brooklyn, Friday evening, January 11. There will be no soloist at this concert, but the following orchestral numbers will in a measure atone for the absence of an individual performer or singer:

Overture, SakuntalaGoldmark
Variations and Fugue on a Merry Theme.....Georg Schumann
Symphony, No. 1, in E minor.....Sibelius

Mme. Samarooff will be the soloist at the February concert of the Boston Symphony Orchestra, and Joseffy has been engaged to play with the orchestra at the closing concert, on March 22.

The Tonkünstler Society presented the following program at the Imperial last evening (Tuesday, January 8):

Sonata, No. 2, for Violoncello and Piano, G major, op. 25.....Nicodé
Mr. and Mrs. Ernest Stoffregen.

Servian Romances. A Cycle of Folksongs for Mixed Quartet and Piano Accompaniment, op. 32.....Henschel
Awkward for the Men, Quartet.

The Luckless Year, Bass Solo.
To the Nightingale, duet for Soprano and Contralto.

The Youth to His Mother, Tenor Solo.
Beneath the Almond Tree, Quartet.

Deadly Sickness, Soprano Solo.
Not a Tear, duet for Soprano and Contralto.

Sad Bride, Contralto Solo.
The Youth Enchanted, duet for Tenor and Basso.

The Prisoned Nightingale, Quartet.

Quartet—Lilian Breechman, soprano; Florence H. Detheridge, contralto; Justin Thatcher, tenor; Nathan G. Meltzoff, bass; accompanied by A. Campbell Weston.

Piano, Quintet, B flat, op. 30.....Goldmark

Alex Rihm, piano; Henry Schradieck, first violin; Henry Klingensfeld, second violin; Prosper Lugrin, viola; Ernst Stoffregen, 'cello.

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CHICAGO.

CHICAGO, ILL., January 5, 1907.

The thirteenth program of the Theodore Thomas Orchestra was dedicated to the memory of the late Theodore Thomas, who died exactly two years ago, on January 4, 1905.

The program opened with Gluck's "Iphigenia in Aulis," and closed with Strauss' "Ein Heldenleben," affording interesting material for reflection on the beauty and contrast of music per se, and otherwise. Beethoven's "Kreutzer Sonata," and Wagner's "Träume," both orchestrated by Theodore Thomas, were intermediate numbers, followed by Wagner's "Entrance of the Gods into Walhalla" from "Das Rheingold." The assisting artist, Wilhelm Middelschulte, was heard in Bach's prelude and fugue, E minor, for organ solo and orchestra, and as always, a most artistic and enjoyable program was afforded the patrons of the Thomas Orchestra. Wilhelm Middelschulte, an organist by temperament and technic, in his reading of the tremendously difficult Bach number, was the personification of the "mighty" organist. The full majesty and beauty of outline of this elaborately conceived work was given an ideally sympathetic, intelligent and artistic interpretation. Mr. Middelschulte belongs to the elect among organists and musicians.

January 11-12, the Thomas Orchestra will have as soloist, Moriz Rosenthal, who will play the Chopin concerto, No. 1, E minor, op. 11. The program of this fourteenth concert will be:

March, E flat, op. 40, No. 1.....Schubert
Overture to Manfred.....Schumann
Concerto.....Chopin
Symphony, No. 5, C minor, op. 67.....Beethoven

January 18-19 will be popular concert.

Maud Powell will be the soloist on January 25-26, playing the Sibelius concerto, for violin, in D minor, op. 47.

Olga Samaroff will be heard in piano recital on January 13, at Orchestra Hall.

On January 22, at the fourth concert by the Thomas Orchestra, at Mandel Hall, University of Chicago, Augusta Cottlow, pianist, will be soloist.

The Kneisel Quartet gave the second concert of the season at Music Hall, on January 2. The inclement weather undoubtedly had much to do with the very poor attendance. It certainly is to be regretted that this artistic ensemble is so neglected by the Chicago public. At the third concert, on February 13, Rudolph Ganz will be the

soloist, when the interesting Schumann quintet (in E flat, op. 44) will be the feature of the program.

Francis Macmillen, the young American violinist, who made his first Chicago appearance at Orchestra Hall, on January 3, in recital, is truly a marvelously gifted artist. His technic is stupendous; his left hand and bow arm alike are developed to the borderland of the magical, and the intense energy and enthusiasm of the young artist infuses his work with the most telling effect on his audience. In a program requiring great versatility, breadth of conception and covering every phase in violin virtuosity, Macmillen was the magnificent artist. In the allegro maestoso, from the Paganini concerto, in D major, his impeccable technic was displayed to its greatest fulfillment. In the aria by Carl Goldmark, and the romance by Sinding, the broad resonant tone quality and exquisite tonal coloring was one of the most gratifying features of a program beyond all cavil. In the Bach chaconne, that great chef d'œuvre in violin literature, and criterion of an artist's capabilities, Mr. Macmillen gave an interpretation graced with the aplomb, the abandonment of a veteran, and withal retaining its noble, stately character. Perhaps the last number played as an encore, the finale of the Mendelssohn concerto, served best as irrefutable testimony to the wonderful artistry, technical and musical of this "second" Paganini. Taken at a tremendous tempo, it was, however, absolutely bene pronunziato, and a tremendously effective climax to a program that was the acme of perfection in every phase of the art of violin playing. The following numbers constituted the program:

Ciaccona.....Vitali
Concerto, in D major, Allegro Maestoso.....Paganini
Andante and Rondo.....Mozart
Chaconne.....Bach
Romance, in E minor.....Sinding
Minuet.....Mozart
Aria.....Goldmark
Passacaglia (after theme by Handel).....César Thomson

Elaine de Sellem, who will be heard frequently in concert work this season, is contralto soloist at the famous Dr. Quayle's church, St. James Methodist, Forty-sixth street and Ellis avenue.

Rudolph Ganz, the versatile and brilliant Swiss pianist, will fill the following engagements during January:

January 7, Grand Rapids; 8, Chicago Kenwood Club; 10, Denver; 15, Boston; 17, Fitchburg, Mass.; 20, Chicago, recital; 22, Chi-

cago Catholic Women's League; 24, Brooklyn; 30, Chicago, Boston Symphony Orchestra.

Mr. Ganz has arranged the following program for his recital in Chicago:

Sonata, F sharp.....Schumann
A Group by.....Chopin, Brahms, Liszt
L'Isle Joyeuse.....Debussy
Les Masques.....Debussy
Two Rhapsodies.....Dohnányi
Etudes Symphonique.....Schumann

Ernst R. Kroeger, of St. Louis, was a visitor at the Walter Spry Piano School this week and was greatly interested in the methods of instruction and splendid results as exemplified by the students of the different departments.

"Sowing the Wind," Sidney Grundy's splendid four act play, will be given in the Studebaker Theater Tuesday afternoon, January 15, by pupils in the Chicago Musical College School of Acting, under the direction of J. H. Gilmour.

Ernesto Consolo, the Italian pianist, who made such a decidedly favorable impression at his first appearance in Orchestra Hall and who greatly strengthened the high estimate formed of his powers as virtuoso and musician through his appearances with Hugo Heermann, will be heard in recital in Music Hall next month.

An afternoon of chamber music will be given by the American Conservatory of Music at Kimball Hall on Saturday, January 12. The program will be as follows:

Trio, in F major.....Gade
Katherine Brafette, Lulu Sinclair, Jan Kalas.
My Mother Bids Me Bind My Hair.....Haydn
Kashmiri Song.....Finden
My Lover, He Comes On the Skee.....Clough-Leftler
Helen Brown.
Romance, in E flat.....Rubinstein
Scherzo, in B flat minor.....Chopin
Albertine Hiller.
Trio, op. 11, in B flat major.....Beethoven
Emma Dean, Lulu Sinclair, Jan Kalas.
Karlton Hackett, accompanist.

The normal course of the American Conservatory was resumed Saturday, January 5, with lectures by Emil Liebling and John J. Hattstaedt. Lectures will be given also during January by Victor Garwood and Cyril Graham. This course is one of the most successful and popular features of the Conservatory.

A quartet, recently formed under the auspices of Grant Hadley, bass-baritone, and Garnett Hedge, tenor, will have as soprano Lucille Stevenson Tewksbury, and Jennie W. Johnson as contralto. This quartet will be available for

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The Rogers Park Choral Club, Edward Taylor, conductor, will give "The Messiah" on January 9 and 10, with the following soloists: Ada Meckland Sheffield, soprano; Miss Sammis, contralto; Garnett Hedge, tenor; Gwilym Miles, basso.

Under the auspices of the Walter Spry Piano School, Fine Arts Building, Rosseter Cole gave an interesting and instructive lecture on Strauss' "Ein Heldenleben" preceding the Friday orchestral concert.

At the concert to be given by the Madrigal Club, D. A. Clippinger, conductor, on March 14, the following program will be given:

Chorus of Homage.....Gerick
Sister, Awake (Sixteenth Century).....Bateson
To Daffodils.....Darks
Lullaby.....Brahms
One Morn'.....Corbin
My Love Dwelt in a Northern Land.....Elgar
The Close of Day.....Nessler
A Wet Sheet and a Flowing Sea, Prize Madrigal of 1906.....

Song of the Pedlar.....Franz C. Bornheim
What Is More Gentle?.....C. Lee Williams
Come Where My Love Lies Dreaming, Arr. fro Stephen C. Foster
Drink To Me Only With Thine Eyes.....Gilchrist

Arr. for the Chicago Madrigal Club by Rosseter G. Cole
Ludwig Becher, violinist, a member of the Theodore Thomas Orchestra, will be the assisting artist.

The Apollo Club, Harrison Wild conductor, will give, on February 11, at the Auditorium, "The Dream of Gerontius," Elgar, and "The Thirteenth Psalm," Liszt, assisted by the Theodore Thomas Orchestra and the following solo-

ists: Isabelle Bouton, mezzo-soprano; Ellison van Hoose, tenor; Gwilym Miles, baritone; Arthur Dunham, organist.

On April 15, at the Auditorium, the "St. Matthew Passion", Bach, will be given, assisted by the Theodore Thomas Orchestra and the following soloists: Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Nicholas Douty, tenor; Hans Schroeder, baritone; Herbert Wither-spoon, bass; Arthur Dunham, organist.

The Columbia School of Music, Clare Osborne Reed, president, will give the following program on January 8 at Cable Hall:

Concerto, A minor.....Grieg
Mabel Seward.
Air.....Gluck-Sgambatti
What the Brook Babbles.....Poldini
Florence A. Woodbury.
Scene and Aria, from Der Freischütz.....Weber
Benediction of God in the Solitude.....Liszt
Scherzo.....Mendelssohn
Anna Chinlund.
My Desire.....Nim
Delight Walts.....Lach stone
Lulu L. Runkel.
Concerto.....MacDowell
Florence A. Woodbury.
Anna Barlow, Accompanist.

EVELYN KAESMANN.

Albert Spalding in Bristol.

The musical reviewers of Bristol, England, have added their testimony regarding the beautiful art of Albert Spalding to that of other British and Continental critics:

Playing with unassuming ease, he delighted his hearers with the polish and brilliance of his instrumentation. Beauty of tone and perfection of technic were exemplified; the most exacting phrases were managed with apparently effortless mastery, and he excelled in

that intricate, unaccompanied passage which towards the end merges into the principal theme and leads to the stirring finale. In the striking success achieved a share of praise is due to the orchestra for their skillful accompaniment and Mr. Spalding made graceful acknowledgment of this.—Bristol Echo.

Albert Spalding, the young American violinist, achieved a triumph at the Victoria Rooms on Saturday evening when he appeared at the Riseley popular concert. In Beethoven's concerto in D, besides making light of the technical difficulties, the soloist gave the work a thoroughly artistic treatment. Despite his youth, Mr. Spalding has found time to secure a remarkably complete technical equipment. Coupled with this he has a classical simplicity of style which suited the Beethoven masterpiece to a nicety. The concerto affords a wide scope for expression, and of this full advantage was taken, so that with beautiful phrasing, neat execution and correct intonation a delightful effect was obtained. * * * In the cadenza Mr. Spalding took the opportunity for a brilliant show of technic, and he displayed prodigious powers of execution. * * * Mr. Spalding can certainly look forward to a future of rare promise, and if his abilities continue to mature with the rapidity which has characterized them, he will have few rivals.—Bristol Times.

He is but seventeen years of age now, and he is a brilliant executant, and may ascend much higher in the ladder of achievement. His playing was that of an accomplished performer, and his playing was characterized by much grace and finish.—Bristol Evening News.

It is a relief to find that he has no tricks whatever, and plays entirely from memory * * * this, in itself, no mean feat. His technic is of course practically faultless; but the great attributes of his playing are extremely delicate and sensitive bowing, a pure and continuous singing tone, and the clearness and decision of the scale passages. The orchestral part of the concerto is entirely in the nature of an accompaniment, affording the solo player every opportunity to display tone quality and broadness of treatment. Mr. Spalding in these particulars never fell below expectations. His rendition of Sarasate's plaintive folk music gained for him the greatest amount of applause, but to many his performance of Beethoven's work will probably appeal as the truest art. * * * All true lovers of music must be very glad to welcome Mr. Spalding without reserve.—Western Daily Press.

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Mme. Rina Giachetti's Operatic Career.

Rina Giachetti, whose portrait adorns the cover of this issue of THE MUSICAL COURIER, made her debut at the San Carlo Theater, Naples, in 1899, as Musette in Puccini's "Bohème" and Colombina in Mascagni's new opera (at that time), "Maschere," and so great was her success that she was engaged for the following year for such important roles as Massenet's "Manon," which she sang with Caruso; Leoncavallo's "Bohème," "Mefistofele" and "Polinto" (with Tamagno). She subsequently sang in Palermo, Turin and Milan, in Italy, and the story of her success having spread abroad, she was engaged for the "grand season" at Buenos Ayres and Chili; also at Vienna, Madrid, Warsaw, Monte Carlo and Lisbon. She then went to London, and during the past four seasons has been a "star" prima donna at Covent Garden.

At the age of fifteen Mme. Giachetti became a pupil at the Florence Conservatoire, and afterward continued her studies with the celebrated Maestro Carignani, of Milan. She still studies with the most constant assiduity, and has probably made more progress since her debut than any other Italian singer of the day. Indeed, her artistic nature is so strong and serious that she has not been satisfied with perfecting herself in the art of Italian "bel canto," but has endeavored to give a personal and individual interpretation of the many important dramatic roles in her repertory, and in "Tosca," "Adriana Lecouvreur," "Bohème," "Madam Butterfly," "Manon," "Mefistofele" and "Fedora" she is undoubtedly without a rival on the contemporary lyric stage. She has also been conspicuously successful in "Ballo in Maschera," "Cavalleria," "Loreley," "Aida," "Othello," "Andrea Chenier," "Siberia," "Forza del Destino," "Lohengrin," "Tannhäuser," "Edgar," "Rolando," "Gioconda," "Faust," and many other operas.

In modern times Mme. Giachetti's success is unique in respect to the short time in which it has been made. Seven years ago, when not quite eighteen years old, she made her first appearance at the San Carlo Theater, Naples. Today she is one of the leading prima donnas of the world. As a matter of record we may add that she has had the honor of singing for King Edward VII and Queen Alexandra at Windsor Castle, and also for the Emperor of Germany and the Queen of Portugal.

The "Fedora" of Maestro Giordano was received at its first performance at Covent Garden, in November last, with an enthusiasm

such as is seldom displayed by a London audience, and the critics agree in attributing the success of the opera to the forcible and emotional interpretation of Signora Giachetti and Signor Zenardello. Signor Giordano, the Morning Advertiser, writes, "ought to be satisfied with the reception given to the performance at the end of the second and third acts. It was the superb vocal and dramatic interpretation of Giachetti and Zenardello which determined the success of this opera at its first representation among us." The Sporting Life is equally liberal in praise. "The success which attended 'Fedora' was complete. An immense audience was conquered by this interpretation and followed the piece with deep and unbroken interest. The applause was so great and so prolonged that there can be no doubt that the opera will remain popular in England. Giachetti sustained the dramatic situations most admirably. She sang with her usual magnificent sense of beauty and presented the character of Fedora in admirable style." The Daily Telegraph said: "It would be difficult to find a vocalist better adapted for the part of Fedora than Signora Giachetti. She uses her voice admirably, as well in the tenderness of the air, 'O grandi occhi la senti' as in the feigned passion, when she tries to induce Loris to confide in her, and the real passion when she sacrifices herself for Loris and drinks the fatal poison. Add to this a rare sense of measure in her gestures and expression, and we have an artist who by this new interpretation has added new leaves to those which already form her crown." We may add to these the testimony of the Morning Leader: "The 'Fedora' of Giordano was executed amid rare enthusiasm. Signora Giachetti was superb as actress as well as singer."

Giordano was fortunate in having as protagonist Signora Giachetti, a heroine whose dramatic power equals her ability as a singer. She may with every reason be called the Sarah Bernhardt of the lyric theater, and her interpretation of "Fedora" may be styled a flash of true genius. The intense passion of the subtle and feline character, her tigerlike ferocity, and in the final scene, the deep feeling, rendered with incomparable art, and the entire evening was a long triumph for the celebrated artist.—Daily Graphic.

Giachetti is not only a superb singer but an actress of high rank. There are rarely seen on the lyric stage such intensity of passion, and the only artist we can recall for the sake of comparison is Ternina.—Morning Advertiser.

In "Fedora" Giachetti has found a part completely adapted to her artistic nature, a part full of situations of profound emotion. Her picture of the death in the last scene was absolutely superb.—Daily Mail.

Maurice Aronson's Berlin Success.

When Maurice Aronson established himself in Chicago more than a decade ago, as a pianist and instructor, he soon had to choose between devoting his entire time to

either playing in public or to teaching. To introduce himself he made a number of public appearances in America and earned the most flattering encomiums from press and public for his highly developed and artistic playing. Aronson never does things by halves. He wanted to establish a reputation as either a concert pianist or as a pedagogue, not believing that one could combine both activities successfully. His record during the past ten years has been a remarkable one. For seven years he was the most successful of the younger pianists of Chicago. For years his time card was taxed to its limit and his vacancy list would have been an honor to a teacher of not only national, but international reputation. To rest from these years of hard and arduous work and to enjoy the refreshing musical atmosphere of Berlin he joined, in 1903, Leopold Godowsky, his master and most intimate friend, as his chief assistant. Here the old story was enacted. The work done in America is bearing its fruit. A number of his pupils followed Aronson to Berlin, and besides teaching a large class of his own pupils, he teaches a number of Godowsky's pupils during the latter's extensive concert tours, as he is conversant with Godowsky's method of instruction, his exacting demands and his all-embracing repertory, as no one else in either Europe or America. Aronson's record in Berlin is now what it was for years in Chicago. He is the most successful of the younger artist-instructors of the better class.

Creator a College Favorite.

A number of music schools throughout the country seem to appreciate the value of music as propounded by Creator, the Italian bandmaster, and with his organization therefore he gives frequent concerts at various colleges throughout the country. He has played several times at the Wisconsin University at Madison, the Wesleyan University, at Bloomington, Ind.; the Valparaiso University, at Valparaiso, Ind.; Stanford University, at Palo Alto, Cal.; the State University, at Berkeley, C. I.; the Bethany College, at Lindsborg, Kan.; University of Wooster, Wooster, Ohio; Converse College, at Spartanburg, S. C., and Ohio Northern University, Ada, Ohio, and on his coming spring tour will play college engagements at Warren, Ohio; Ann Arbor, Mich.; Valparaiso, Ind.; Greencastle, Ind.; University of Notre Dame, Notre Dame, Ind.; Madison, Wis.; Bowling Green, Ky, etc.

More Concerts by the Volpe Orchestra.

The Volpe Symphony Orchestra will inaugurate its third season with a concert at Carnegie Hall, Sunday afternoon, February 10. Arnold D. Volpe remains the conductor. Two other Sunday afternoon concerts in the same hall will follow on March 3 and April 14. Among the soloists announced to appear with this orchestra are Gabrilowitsch, the Russian pianist, and Hekking, the German 'cellist.

Donalda in Demand.

Donalda, of the Manhattan Opera, was scheduled to sing last night (Tuesday, January 8), at the regular monthly dinner of the Canadian Club, in the Hotel Normandie. Lord Strathcona was expected as the guest of honor.

Anna Lankow

Author "THE SCIENCE OF THE ART OF SINGING"

ABROAD—Eduard Lankow, Royal Opera, Dresden; Martha Hofacker, Königsberg; Paul Veron, Bern; Maria Orthen, Leipsic. HERE—Concert, Oratorio, Church, Opera: Marguerite Arcularius-Jantzen, Beatrice Bowman, Elsa B. Harris, Adele Krueger, Marguerite Steinberger, Bertha Shalek, Freda Buening and others. Andreas Schneider, Berrick von Norden, Wm. G. Armstrong and others.

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COMPOSER SRIABINE'S RECITAL.

Alexander Scriabine, who performed his piano concerto recently at a Russian symphony concert, and was known before that time here through his left hand prelude (played by Lhévinne) and some of his études (played by Hofmann), gave a recital of his own compositions at Mendelssohn Hall last Thursday afternoon, January 3. The program was as follows:

Allegro de Concert, B flat minor.
Preludes (for left hand alone).
Six Preludes.
Three Mazurkas.
Sonata, No. 3, F sharp minor.
Two Poems.
Three Etudes.
Valse, A flat major.

Although his musical message is not of overpowering significance, Scriabine is a composer of facility and of sound musicianship. Because of the dearth of good piano music since Liszt was gathered to his fathers, Scriabine's devotion to the instrument of the ivory keys should be thrice welcome, and it is so regarded by all those who know his compositions and have been following his gradual evolution from a mere imitator of Chopin to a creator of things original even if they are not great. This process of development was shown very clearly in the list of pieces which Scriabine set on his program, the selection representing his work from its earliest period to its very latest. The sonata was the best thing he played last Saturday, and revealed a refined sense of form, and much resource in harmonic and rhythmic expression. The melodic sense is not too all prominent in Scriabine's compositions, but he holds the interest with his ingenious and highly cultivated manner of making much out of scanty material. His piano idiom is intricate, but shows no advance over the technical boundaries established by other composers whose music is considered as belonging to the modern school. Of all the army of Russian composers who now are writing for the piano, Scriabine seems to be the most resourceful musician, but in melodic invention he is not equal to Rachmaninoff, or to the lately deceased Arensky. Scriabine has not yet said his last word, however, and he is certain to be heard from in the near future with works that will count. The preludes, mazurkas, poems, and études on his recent program are all high class "salon" works, graceful, sprightly, sympathetic, but not deep.

Bowman Revisits Old Home.

Edward Morris Bowman, organist and choirmaster of Calvary Baptist Church, New York, passed the holiday week at his old home in St. Louis. By invitation of the Second Baptist Church, of St. Louis, Mr. Bowman played at both services Sunday. This was the church where he was the musical director from 1877 to 1887. The organist was also invited to play at the Second Presbyterian Church and at the Reformed Jewish Synagogue, of St. Louis. Mr. Bowman returned to New York the end of last week.

Myrtle Elvyn in Breslau.

The German provincial cities are as critical of musical polish and fine feeling as many great capitals; and they pass caustic sentence upon that species of mediocrity which expects to find fame among little surroundings. In the case of Myrtle Elvyn, however, the judgment of the German provinces has in all points been most favorable, and the demonstrators of her audience have always been followed up by no less favorable comments such as the following:

Still higher do I rank the performance of Myrtle Elvyn, the pianist of the evening. Miss Elvyn has a superb, really masterly technique, which she places at the service of her artistic conceptions. Out of the simple, thoughtful melody of the Chopin nocturne, op. 9, No. 2, spoke the soul of inner experiences, the marked and puissant accents of the Chopin polonaise called forth a brilliant cavalcade in the fancy of the hearer, and the swiftly interlarding, "Stimmungsbilder" of the twelfth rhapsodie of Liszt acted as medium for a true reflection of the extreme in somber melancholy and in the effervescent joy of living found in the subservient character of the Hungarian people. It is a rare joy for the critic to meet such a pianist, and heartily to wish her luck at her entrance upon public life.—Ernst Flügel, Schlesische Zeitung, Breslau, November 18, 1905.

The pianist, Myrtle Elvyn, achieved a great success. The public passed correct judgment upon her; she is a big talent. Her technique is phenomenal. Readers must not take fright at this strong epithet, for it does not assert too much. We saw this pianist conquer the most hair raising difficulties with the same facile elegance we are wont to meet with in her master, Leopold Godowsky. It was an extreme pleasure to listen to the young and sympathetic artist.—Breslauer General Anzeiger, Breslau, November 19, 1905.

Next came the American, Myrtle Elvyn. She played Chopin. As the young, fresh looking girl seated herself at the piano and began the Chopin G major nocturne, with sure touch but somewhat hesitatingly, the question ran through many a mind: "Will she be able to conceive it?" Such apprehension was unnecessary. Myrtle Elvyn did conceive it. Her mastery of the keyboard merits great admiration; her delivery is full of style, unified, one may even say, big lined. An encore was demanded and she chose Moszkowski's "En

Autonne." How the tones pearly forth! With this encore the fair haired American won a new victory.—Breslauer Zeitung, Breslau, November 18, 1905.

A GREAT COMBINATION.

Widespread interest already is manifested in the forthcoming concerts in Carnegie Hall, to be given by the Mendelssohn Choir, of Toronto, Canada, and the Pittsburgh Orchestra.

George H. Wilson, manager, has been in New York recently, looking after the preliminary arrangements of these important musical events.

The Mendelssohn Choir, of Toronto, which is made up of 220 mixed voices, is regarded as one of the greatest of the choral organizations in the world. A. S. Vogt, its conductor, enjoys a very high reputation, and the effi-



EMIL PAUR.

ciency of the singers is due, in large measure, to his indefatigable labors and intelligently directed efforts. Manager Wilson, jointly with Secretary Reid, of the choir, submits these interesting data with regard to the coming concerts, which are to take place February 12 and 13:

No more artistic partnership serving music as an art could perhaps exist than that which joins the Mendelssohn Choir of Toronto and the Pittsburgh Orchestra. The Pittsburgh Orchestra first visited Toronto to co-operate at the then annual concert of the choir, in February, 1906. Each February since then an increasing number of concerts have been given by the organizations jointly. For February, 1907, five days of rehearsals and concerts have been arranged. By invitation of the Pittsburgh Orchestra, the choir co-operated at



A. S. VOGT.

one concert in Buffalo in 1905, and again in 1906. These are the only concerts at which the choir has been heard outside its home city. The result was an artistic sensation. A third Buffalo visit has been arranged for February 11, 1907. A proper pride in themselves, their country, their regard for Mr. Paur and the playing of the present Pittsburgh Orchestra, led to the acceptance by the choir of the suggestion of the orchestra management, that a visit be made to New York this season, and that the ninth Beethoven symphony be included in the programs there to be given. There is no parallel in the musical activities of the United States and Canada to these

New York concerts. No such artistic pilgrimage to the first city of the United States has ever been made by a musical organization owing allegiance to England.

The concert for Tuesday evening, February 12, will be made notable by a performance of Beethoven's "Ninth" symphony, which Mr. Paur will conduct.

The soloists will be: Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; George Hamlin, tenor, and Herbert Witherspoon, bass. The first part of the concert will be conducted by Mr. Vogt, and these compositions will be heard: Psalm XIII, for tenor solo (Mr. Hamlin), chorus and orchestra, Franz Liszt; a motet in six parts, à capella, Psalm CXXXVII, Gounod; "Cherubin Song," in eight parts, à capella, Tchaikowsky.

The program of the concert for Wednesday evening, February 13, will include the following numbers for the Mendelssohn Choir, conducted by Mr. Vogt: Eight part motet, à capella, "Judge Me, O God," Mendelssohn; ballad-dialogue, in ten parts, à capella, "Sir Patrick Spens," R. H. de Persall; "Crucifixus," in eight parts, à capella, Antonio Lotti; five parts chorus, "Bells of St. Michael's Tower," Sir R. P. Stewart; eight part chorus, "The Wings of a Dove," à capella, Howard Brockway; ballad, "Challenge of Thor," from "King Olaf," for chorus and orchestra, Elgar; motet in eight parts, à capella, "The Surrender of the Soul," Peter Cornelius.

The orchestra numbers conducted by Mr. Paur will be: Prelude, "Die Meistersinger," Wagner; variations on a theme by Schumann, Brahms (orchestration by Emil Paur); love scene from the opera, "Feuersnoth," Richard Strauss; overture, "Oberon," Weber; overture, "Tannhäuser," Wagner.

Theodor Spiering as a Conductor.

Theodor Spiering, the well known American violinist, conducted two concerts with the famous Kaim Orchestra, at Munich, on December 13 and 17. His program for the first concert was as follows:

Overture to the Third Act, and Bridal Chorus from Lohengrin, Wagner.
Kärftagszauber, from Parsifal, Wagner.
Overture to the Meistersinger, Wagner.
Overture to Egmont, Beethoven.
Entr'acte from Rosamunde, Schubert.
Symphonic Poem, Les Preludes, Liszt.
Lustspiel Overture, Busoni.
Suite, L'Arlésienne, Bizet.
Prelude, Minuet, Adagietto, Carillon.
Huldigungsmarsch, from Sigurd Jorsalfar, Grieg.

This was one of the regular popular concerts of the Kaim Orchestra.

Spiering's second appearance as a conductor was in a big concert of his own, when he had the assistance of Rudolph Ganz, pianist, and when he gave the following program:

Fifth Symphony, Beethoven.
Concerto in E flat, for Piano and Orchestra, Liszt.
Lustspiel Overture, Busoni.
Symphony, Sur un Chant Montagnard, for Piano and Orchestra, Vincent d'Indy.

Full particulars concerning these concerts will be found in our Munich letter.

Mr. Spiering's debut as a violinist, in Leipsic, was extraordinarily successful. It was in the form of a recital given at the Kaufhaus. This was the program:

Sonata in D, for Violin and Piano, Pietro Nardini.
Adagio, Allegro con fuoco, Larghetto, Allegretto grazioso.
Fantasy in C major, for Violin and Piano, Schumann.
Sonata in D minor, for Violin alone, Max Reger.
Allegro energico, Adagio con gran espressione, Prestissimo assai, Allegro energico.
Melody, Walter Spry.
Hungarian Rhapsody, Szall a Madar, Arthur Hartmann.
Berceuse, Theodore Holland.
Toccata, Tor Aulin.
Fantasy Appassionata, Henri Viéuxtemps.

The criticism of this concert will be found in the Leipsic letter.



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BOSTON.

HOTEL NOTTINGHAM,
BOSTON, MASS., January 5, 1907.

Mme. Nordica's song recital in Symphony Hall attracted a large audience. The artist was in superb voice, and by request she gave a number from the "Valkyrie." Mr. Anthony, the pianist, assisted. The program included an aria from Erkel's opera, "Hunyady Laszlo," songs by MacDowell, Lehmann, Quilter, Hammond, Bemberg and others. Mr. Anthony played with true artistry.

A Pupil of Anna Miller Wood.

Nativa Manderville, a charming young French Canadian woman, and for the past three seasons a pupil of Anna Miller Wood, sang in a musicale in Providence on January 3, when she achieved a most telling success with her beautiful voice. Her songs were Margaret Lang's "Irish Love Song"; "The Nightingale Has a Lyre of Gold," by Whelpley; "The Swallows," by Cowen, and Bemberg's "Nymphs et Sylvaïnes," in all of which she was admirable. The Providence Journal says: "A strong feature of the program was the singing of Nativa Manderville, whose beautiful soprano voice and artistic simplicity of style won deserved applause." Miss Manderville has no other teacher except Miss Wood.

Madame Salisbury Congratulated.

Of all the brilliant singers, professional and otherwise, belonging to the pupils' list of Gertrude Franklin Salisbury, no one has been more successful in her season's work than Harriet Barrows, who made so distinct a triumph in the recent production of "The Messiah" in Mechanics' Hall, Worcester, and Symphony Hall, Boston. All of the city papers extolled Miss Barrows for her beautiful voice and excellent work in general, one even intimating that she, with the other young singer, sang with an even more just sense of the true Handel style than the older singers had at the preceding performance, adding: "Consequently, the listener heard Handel rather than the singers, and they could ask no more honorable praise." Miss Barrows was especially successful in her Worcester engagement, reaping brilliant honors in all of her solos. Mme. Franklin has been the recipient of numerous congratulations, written and verbal, from distinguished musicians who listened to Miss Barrows' work in Symphony Hall.

The Pension Fund Concert.

The initial concert of this season in aid of the Pension Fund of the Boston Symphony Orchestra was given before a very large audience; in fact, many standing during the entire performance. It was a brilliantly played Wagnerian program, with Dr. Muck conducting. There were overtures to "Rienzi," "The Flying Dutchman," "Tannhäuser," preludes to "Lohengrin," "Tristan and Isolde," "The Meistersinger" and "Parsifal," and the Funeral March from the "Dusk of the Gods." The interest which has been so strongly apparent from all sides has, of course, pleased the orchestra, and it is pleasant to tell that the receipts of previous concerts, besides the contributions from friends and members of the orchestra, have caused the fund to swell to the extent that there will, ere long, be sufficient for several pensions.

The "all Wagner" program was enough in itself to draw a brilliant audience, especially since it was to have the added inspiration of Dr. Muck's baton, which has the power of throwing into the performance more spontaneity, color and climax than that of any conductor we have had. There seemed throughout the evening an absolute perfec-

tion of expression, and at the close of the overture to "Tannhäuser" the thundering applause was insistent and continuous. Dr. Muck, in acknowledgment, had the orchestra rise with him.

Gebhard With the Hoffman Quartet.

The Potter Hall engagement with the Hoffman Quartet with the numbers: Haydn's quartet, op. 76, No. 5, in D major; Hugo Wolf's "Italian Serenade," and the Strauss piano quartet, op. 13, in which Heinrich Gebhard was the assisting artist, brought out extreme enthusiasm from the Boston critics. The following notices show the excellence of Mr. Gebhard's playing, especially in the Strauss quartet, which is a very interesting and nobly constructed composition:

"Mr. Gebhard played with his usual nervous energy, splendid tone and hearty style."—Transcript.

"Mr. Gebhard was superb in the performance of an arduous task."—Post.

"Mr. Gebhard proved a rare quartet performer."—Journal.

"The performance was perfect."—Advertiser.

The Clemens Organ Recital.

Symphony Hall held a good sized audience to hear Charles E. Clemens' program. Organ recitals are becoming more popular, are being considered more legitimate, and that they have a mission of some kind or other, so that people begin to realize how much the organ can tell them outside of the church. Mr. Clemens is of Western Reserve University, and the organist of St. Paul's Church, Cleveland, Ohio; he has played in this city before. His program was Bach, fantasia and fugue in G minor; Merkel, allegretto; Rheinberger, cantilene; Josef Renner, Jr., passacaglia from sonata, No. 2; Guilman, sonata No. 5; Hollins, "Spring Song" and concert rondo; Wolstenholme, canzona and minuet; Faulkes, matins; Best, "Festal March." Mr. Clemens is a sane and intelligent organist. He knows the organ and its worth as far as expressing whatever he desires to tell. He employs the instrument legitimately, and delighted his listeners in several of his numbers, especially the Guilman sonata. The entire program was played in excellent taste, showing marked virtuosity.

Felix Fox and Nicholas Douty in Concert.

The second chamber concert in the series being given by Felix Fox, was at Steinert Hall, on January 3, and introduced Nicholas Douty, a Philadelphia tenor. The program included the piano selections: MacDowell's prelude in E minor, Saint-Saëns' "Allegro Appassionata," Henselt's "Gondola," Zanello's minuet, Faure's seventh barcarolle, Liszt's fifth rhapsody ("Heroide-Elegiaque"), and Rosenthal's "Variations," and the songs: Brahms' "Minnelied and Staendchen," Grieg's "Liebe Nacht," Siegmund's love song from "The Valkyrie," Fauré's "Nell," Leroux's "The Nile," Debussy's "Mandoline," and "Chevaux de Bois." There was a very delighted and applauding audience to listen to these artists, for while Mr. Fox is an established player here, and always arouses interest for his unconventional programs besides his manner of playing them, Mr. Douty, being new, attracted. The latter's brilliant work with various leading orchestras and clubs had already established him here. Mr. Douty has a beautiful voice, sings with remarkable warmth, and gave a most choice program of songs. His audience was highly pleased. Mr. Fox played with unusual clarity and poetic feeling. He is too well established to need com-

ment, and has been heard with pleasure all over America. It was a most pleasing musical event of the week.

The Jamaica Plain Singing Club.

The Jamaica Plain Singing Club has been in existence for nearly three years, and has already produced five concerts, three of which were for its own maintenance, and two for charitable purposes. The beneficiaries were the Helen Weld House and the Faulkner Hospital Aid Association. Many public spirited citizens have aided this club. The director and conductor is Benjamin Guckenberger, who has put new life and musical inspiration into the members. Some of the works already performed are Arthur Foote's "The Skeleton in Armor"; Wagner's "Hail Bright Abode" ("Tannhäuser"); Nevin's "Wynken, Blynken and Nod"; Grieg's scenes from "Olaf Trygvason," with orchestra; Bruch's "Fair Ellen," all of which are mixed choruses. Added to these are many male choruses by Mohr, Grieg, Krug and Kirchl, and the women's choruses, "The Rose of Avontown" and "The Sea Fairies," Mrs. Beach; also choruses from Schumann, Wagner and others. Mr. Guckenberger now announces for January 31 the cantata "Lela-wala," by Hadley, and other interesting numbers in a miscellaneous program.

Sunday Chamber Concert.

The thirty-ninth Sunday afternoon concert at Chickering Hall had as attractions the Boston Symphony Quartet and Gertrude Miller Woodruff, soprano. The program consisted of Gliere's quartet in A major, op. 2; Haydn's quartet in C major, op. 33, No. 3; Leclair's sonata in D major, for violin and viola, and the following songs: Bachelet's "Chère Nuit," Schuett's "All the Summer Through" and "Twilight Hour," Schubert's "Hark, Hark, the Lark!" and Sullivan's "Where the Bee Sucks." The quartet played with its usual excellence, and Mrs. Woodruff, whose voice is a most pleasing lyric soprano, gave her numbers with exceptional charm, quite delighting her listeners with the two last songs. Mrs. Woodruff is a Boston singer of repute. The first chamber concert of the second series, beginning January 13, will have the Madrigal Club to furnish the program. The personnel of the club includes:

Sopranos—Annie Estelle Hollis, Gertrude S. Holt, Blanche M. Kilduff, Teresa Mahoney, Gertrude Miller Woodruff, Jeannette Belle Ellis. Contraltos—Louise Bruce Brooks, Bertha Cushing Child, Adelaide Griggs, Florence Abbie Nickerson, Alice Robbins Cole, Celestine Cornelison. Tenors—Bruce Hobbs, Thomas Johnson, Robert Martin, George J. Parker, Heinrich Schumann, Henry J. Rattigan. Basses—D. M. Babcock, W. B. Phillips, Clarence H. Wilson, George H. Woods, Leverett B. Merrill.

Frank Luker's Recital.

The following was Frank Luker's program for his last recital:

Andante and Variations, for two Pianos, B flat major, op. 46, Schumann
Impromptu on a Theme from Schumann's Manfred, op. 66, Reinecke
Prelude, C sharp minor, op. 1, No. 2, Rachmaninoff
Etude de Concert, F sharp major, op. 36, MacDowell
Nocturne, B major, op. 62, No. 1, Chopin
Waltz Para-brase, Dorfschwalben, E flat major, Strauss-Schutt
Trio, for Piano, Violin and Violoncello, B flat major, op. 52, Rubinstein

Mr. Luker is a graduate pupil and teacher of the Faelten Pianoforte School. It was indeed difficult to find anything more strikingly original and beautiful for two pianos than Schumann's op. 46. It was played by Mr. Luker with the assistance of the director of the school, Carl Faelten, in a most masterly manner. This was also the case with the interpretation of the beautiful Reinecke impromptu for two pianos, from Schumann's "Manfred" music. That

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sterling musician and great pedagogue, Carl Faelten, has brought out many great pianists in his time, yet we venture to predict that Mr. Luker will measure as one of his greatest, taking rank with the foremost of Boston's younger generation of pianists. In his solo pieces Mr. Luker showed a clear, fluent and clean-cut touch, great brilliancy, and most mature interpretative powers. The trio by Rubinstein, in which Mr. Luker was assisted by William Howard, violin, and Carl Behr, violoncello, was played with dash, beauty of ensemble, and in an altogether inspired manner.

Alice Wentworth MacGregor as Illustrator.

At the recent meeting of the Salem Century Club, when Nellie Strong Stevenson entertained so admirably with her lecture talk, entitled "The Legend of Tannhäuser," Alice Wentworth MacGregor illustrated with excerpts from Wagner's opera, singing in a beautiful way the "Song of Greeting" and "Elizabeth's Prayer," while Mrs. Stevenson played "The Pilgrim's Chant," "Evening Star" and the "Festival March" and chorus. Mrs. MacGregor, simple, wholly unaffected, equipped with sure vocalization, excellent diction and method, can but carry out the vocal side of any program in an artistlike manner. She is splendidly proficient in various tongues, speaking French, Italian and German with the fluency of a native born, and is altogether unusual in songs of these schools. Her repertory includes "The Magic Flute," "Don Juan," "Figaro," "Il Trovatore," "La Traviata," "La Sonnambula," "Rigoletto," "Barber of Seville," "Lucia," "The Cid," "Les Pêcheurs de Perles," "Le Bal Masqué," "Don Pasquale," "Joan of Arc," "Lakmé," "Carmen," and "Faust." Since her memorable work with Madame Marchesi. Mme. MacGregor has filled some of the most important vocal engagements of the East, viz., with the Cecilia Society, Kneisel Quartet, Boston Philharmonic Orchestra, and the Boston Symphony Orchestra. Just now her illustration of various composers as outlined by Mrs. Stevenson is especially attractive. On the 5th inst. Mrs. MacGregor sang a charming group of songs from Massenet at "Le Salon Français," an exclusive club of this city.

MORE BOSTON NEWS.

The third subscription "Morning" of Mrs. S. B. Field, given at Potter Hall, had the young Western baritone, Cecil Fanning, with his teacher, H. B. Turpin, as accompanist. There were many vacant seats, although Mr. Fanning was heralded with divers statements as to his North Shore triumphs, where he has sung during the summer months. As a singer for those who term themselves "society," Mr. Fanning may be admirable, but by "the people," en masse, who demand certain standards of excellence to be met by those calling themselves professionals, this "artist" would not enjoy the reputation he at present commands. It is deplorable that he sings, for example, a lusty German song with the same spirit and concept that he does an admirable and dainty composition from the French. When will singers learn that an individual nationality, in reality, is called for in German, French, Italian and English songs, respectively? Certainly, sentiment is the same the world over, but it is expressed the same the world over? Mr. Fanning labors with emotion, yet has been endowed by nature with a beautiful organ, and pity it is that his training has not developed a proper use of imagination. His songs were from Massenet, Wagner, Flotow, Hugo Wolf, Strauss, Loewe, Old Scotch, Old English and Torrence.

Frank E. Morse, of Steinert Hall, spent his holiday vacation rambling about the nooks and crannies of old Quebec. Mr. Morse has resumed his classes.

In a small Massachusetts town, not large enough to be called a city, there has been on foot for the past dozen years a musical association gradually increasing in mem-

bership from year to year, until now it has a chorus of 150 good voices. They have produced several "good" things, among which are most of the oratorios and "Carmen" and "Faust" in concert form, with Anita Rio and other soloists of equal merit, assisting. They are now preparing to give, on January 18, Horatio Parker's "The Dream King and His Love," and a miscellaneous program from Mendelssohn, Rossini and Curry, with Eota Kileski Bradbury, soprano; Bessie Belle Collier, violinist, and R. Tobin, tenor, assisting. Arthur Curry, the conductor and director, is the man who is responsible for the musical life and spirit of this interesting society. He has had charge of it for the past ten seasons. The town is Whistonville.

The Trio Club is a new organization recently combined by John W. Mitchell, of Portsmouth, N. H.; Harriet Shaw, Claude Fisher, and George Dunham, organist. Mr. Mitchell has a most promising tenor voice, and is a pupil of Harriet Whittier, who has a large voice class in Portsmouth.

The attractive programs furnished from time to time by pupils of the New England Conservatory of Music always include one or more especially interesting works, either vocal or instrumental. That furnished by Winifred Byrd, in Jordan Hall, on Friday, January 11, includes Bach's suite in G minor. Beethoven's sonata, op. 81; Chadwick's "Le Crépuscule," an etude by Baerman, a group of short pieces by Chopin and the Liszt "Concerto Pathétique" in E minor, for two pianos, the score being played by Carl Baerman.

An Oliver Ditson Company chief has been honored. Charles Bobzin has been appointed a member of the executive board of the Boston Music Trades Association. Mr. Bobzin is a man of especial adeptship in the knowledge of musical instruments, and has likewise honored the association with his gracious acceptance. Others on the board are Henry F. Miller, George A. Gibson and Winthrop A. Harvey.

"The Creation" will be produced at the fourth mid-season concert of the People's Choral Union, with Samuel W. Cole, conductor. This will be given at Symphony Hall, on Sunday evening, January 20, with Grace Bonner Williams, soprano; Clara Standenmayer, alto; Clarence B. Shirley, tenor; Leverett B. Merrill, bass; Herman A. Shedd, organist; Edith H. Snow, accompanist, and members of the Boston Symphony Orchestra, with Jacques Hoffmann, principal.

An interesting lecture-talk entitled "Longfellow, the Poet and the Man," with stereopticon views, is booked for the 11th inst., at Hotel Mountfort, and given by a niece of the poet, Marian Longfellow, with songs by Alice Wentworth MacGregor. It seems wholly proper that Boston, the home of Longfellow, should commemorate, now and then in some way, the memory of America's great poet, and the lecture will doubtless be appreciated and heard by many admiring friends. Miss Longfellow recently gave an attractive program of readings from her own poems at Revere, when Mrs. MacGregor sang various groups of the Longfellow songs most admirably.

Margaret Gerry Guckenberger sang with tremendous success in oratorio in Springfield, Mass., where she has taught, besides filling an important church position, for some seasons. The press was enthusiastic in her praise, and the leading critic stated that she was in superb voice and sang as never before. Her recent song recital in Belmont, Mass., and one in Gloucester, Mass., on the 23d inst., show additional successes. Mrs. Guckenberger never

before sang with the brilliance, richness of tone and dramatic breadth and finish as now.

Everett Truette, organist and choirmaster of Eliot Church, Newton, has just given the cantata, "The Coming of the King," by Dudley Buck, in which Josephine Knight, John Daniels, Adelaide Griggs and Percy Hunt sang. These musical affairs are to be followed out the first Sunday in each month. Gaul's "Holy City" is the next service offered by the choir under Mr. Truette.

The series of concerts, four in all, arranged by Prof. John P. Marshall, chief of the department of music of Boston University, is to be given in Lorimer Hall, Tremont Temple, where the first one has taken place. The object of these concerts is to raise funds for the establishment and operation of a Library of Music at the college.

The organist of Arlington Street Church, Lewis S. Thompson, gave a public concert one afternoon last week. Grace Bonner Williams, soprano, sang Gounod's "Repenter," and a number from Haydn. Mr. Thompson played "Fanfare," by Lemmens; "Idyll," by Massenet; rondo, by Westerhout; "Grand Choeur," Dubois; "Theme and Variations," by Schutt. There was a very large audience present.

L. H. Mudgett announces the Pittsburg Orchestra, with Emil Paur, will appear in a Symphony Hall engagement on February 19.

The second concert in the series of chamber music for wind instruments, by the Longy Club, will take place January 16, at Potter Hall.

Myron Whitney, Jr., gave a song recital in Potter Hall, on New Year's Day. There was an unconventional program, with a good sized audience to hear it. Mr. Whitney sang with refinement and has a repertory, each song of which he invests with an individual charm. It was a very interesting recital, and many of our today's singers would do well to observe the artistic side of Myron Whitney. The songs were: Hildach's "Das Kraut Vergessenheit," Schumann's "Lotosblume," Reger's "Beim Schneewetter" and "Waldeinsamkeit," Weber's "Ueber die Berge," Godard's "Ronde," Lalo's "Marine," Debussy's "Serenade," Lenormand's "Les Vautours," song from Bizet's "Fair Maid of Perth," Hulm's "Cato's Advice," Molloy's "Kerry Dance," Parker's "Springtime of Love," White's "Marching Along," Nos. 5 and 9 from Gounod's "Blondina" cycle, Vannuccini's "Visione," Brogi's "Notte Bianca," a Sicilian folk song, "Ciccina."

On January 2, Heinrich Gebhard played with much success at Tremont Temple, in the Schumann quintet, which occurred in the program, comprising the first of a series of four concerts given by the Hoffmanns for the Boston University course. On January 21 Mr. Gebhard appears with the Kneisels, in Philadelphia.

Madame Linde's song recital at Steinert Hall, on the 12th inst., assisted by Joseph Maerz, pianist. The program includes songs by Schubert, Von Fielitz, Dvorak, Chadwick, Tschakowsky, Verdi, and others.

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